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APOLLO

EDITOR: W. R. JEUDWINE

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and Collectors*

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CONTENTS

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	PAGE
Current Shows and Comments. By PERSPEX	279
The Castles of Ludwig II of Bavaria. By PRINCE FRANZ ZU SAYN WITTGENSTEIN	281
English Engravers on Plate. III—Joseph Sympson and William Hogarth. By CHARLES OMAN	286
Chinese Works of Art in English Collections. The Collection of Mr. and Mrs. F. Brodie Lodge—II. By E. E. BLUETT	290
Some Porcelain in the Plymouth Museum. By GEOFFREY WILLS	296
Ceramic Causerie	300
Paris Notes. By JOHN PROSSOR	301
News and Views from New York. By RUTH DAVIDSON	304
The Library Shelf	306
A Shaft from Apollo's Bow	309
Fine Works on the Market	310
Sale Room Notes and Prices	315

ON COVER

VASE OF "KINUTA" FORM

In the Collection of Mr. and Mrs. F. Brodie Lodge

The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

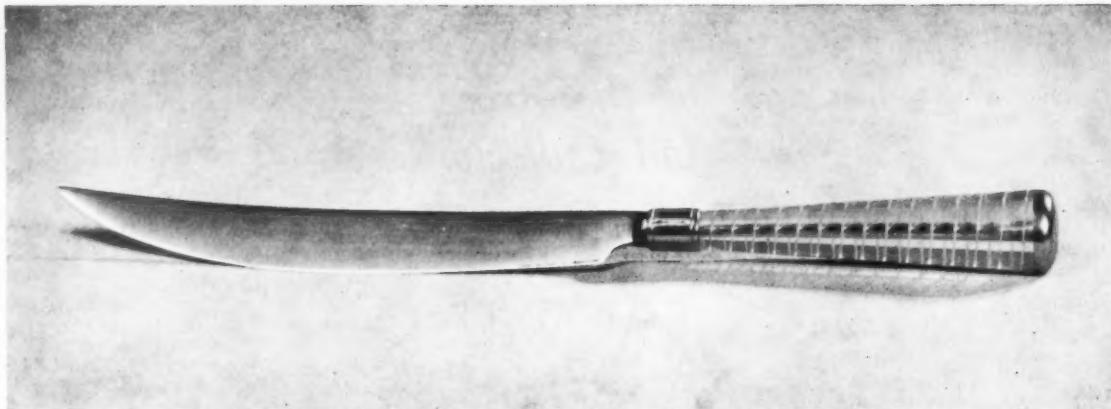
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CURRENT SHOWS AND COMMENTS

THE SPIRIT OF PLACE

BY PERSPEX



SHIPPING IN A CALM. By WILLEM VAN DE VELDE THE YOUNGER.

On exhibition at Agnew's "European Pictures from an English County."

PERSPEX's Choice for the Picture of the Month.

IT was an excellent idea to devote the June-July exhibition at the Guildhall Art Gallery to Hogarth with the accent upon his London links under the title of "Hogarth the Londoner," for even in the XVIIth century, dominated by the Town, no artist more thoroughly belonged to it. Hogarth was London born, London bred, worked only in London (if we except that brief jaunt to France which he found so distasteful), and made London the *misé-en-scene* of most of his work. At the Guildhall we are made to feel this. London's buildings, her personalities, her teeming life, both high and low, her theatrical productions and characters, dominate the paintings, drawings, and engravings. The portrait of "Sir Francis Dashwood at his Mock Devotions" and perhaps the "Charity in a Cellar" evoke West Wycombe and the adolescent blasphemies of the Dispenser Group there. Truth to confess, we could have spared both pictures since neither is particularly good and they are out of key with the exhibition. Moreover both have been seen in London quite recently, though the catalogue strangely omits mentioning this in its record of exhibitions. We would gladly have foregone them for another glimpse of the Coram portrait and of the original "Morning" from Upton House, for these two works are the whole of Hogarth and are London of London. However, let us not be ingrate. Hogarth is uneven, but his least work is full of the spirit which is so markedly himself, and his particular time and place live in his art as they do nowhere else. His realism leaves us in no doubt that his Cockney world was scarcely Cockaigne. It has no false elegance, and the moment that such mannerism enters—as in his copy of the Van Dyck portrait of Inigo Jones which is loaned to this exhibition from the National Maritime Museum at Greenwich—one feels the loss of direct impact with life. He is in fact not entirely at his ease in the

representation of the truth, the whole truth, and nothing but the truth. That spirit of the artist dominates this exhibition.

AUSTRALIA COMES TO WHITECHAPEL

Proceeding a little eastward on that occasion I encountered the spirit of place in a very different aspect at the Whitechapel Art Gallery where Sidney Nolan puts Australia into paint. The catalogue on this occasion is itself a work of art, not least for the sake of the writing of the introduction by Colin McInnes. A difficulty is that it costs five shillings and that, at least in Whitechapel, or to young students, is what Bernard Shaw would call "a sum." Nolan's work, to the uninitiated anyway, needs careful introduction, or at least titles; and I wonder whether the gallery (which invariably pursues this system of five shilling catalogues) could overcome the difficulty with loan catalogues at a humble sixpence or something of the kind. As a pampered art critic who received my copy gratis, I felt a twinge of conscience. Can something be done? A little "Loan Catalogue Fund"; a "Please return unwanted catalogues for loan use" or something of the kind.

To return to Sidney Nolan, however. The first impression is that here is an artist trying to be a primitive. Then one realizes that these landscapes of the moon (or Mars); this gentleman who habitually wears a Surrealist square tin for a head; this lady who walks around in stockings only; or a man striped like an angel-fish; the squat figures in billycock hats; birds of fiercely brilliant plumage who fly upside down: everything in fact is like that "down under" if one gets away from the sophisticated coastal towns or the immediate present. Australia is the primitive. Sidney Nolan dares to put it down as it is, actually and spiritually. Perhaps on behalf of the spirit he allows himself poetic

licence with the actual as all purveyors of myth and milieu may be allowed to do. But the desert hinterland is made of red sand, broken cork trees, and loneliness; Ned Kelly, the tragic bushranger, did defy the police in a square visor and helmet; Mrs. Fraser, who was shipwrecked on what is now Fraser Island, was reduced to stockings and treachery to the convict in horizontally striped costume; and those crazy birds with prong-like claws do fly upside down in the desert wind like stunting air-pilots. When all is said they are no more strange or out of drawing than any kangaroo, but we have got used to kangaroos.

So in a comparatively few years of practice this artist, who is still only forty years of age, has established his reputation by simply soaking himself in this fantasy of the real. If he is primitive it is not because some art master has directed his attention to Rousseau the Douanier, but because he is a realist. In the early work he cannot be entirely acquitted of deliberate infantilism, but at least he had a reason for it. Now that he lives over here and goes to unreal places like Paris and Rome and Chelsea he may be in danger, but the large canvases dated 1957 in this exhibition, conveying the swamps, forests and jungle landscape of his native land, are beautiful in colour and painterly quality, and, though at first glance they might be that latest craze, Tachiste painting, they are at once real and poetry. We have noticed Nolan's work in his several one-man shows at the Redfern Gallery in recent years; at Whitechapel, with the advantage of space, it comes into its own.

EXCURSION TO THE VOID

For Tachiste painting itself and the allied Action painting we go to the Arts Council Gallery where an exhibition "Modern Trends in Painting" is almost entirely dominated by this particular trend, so that Nicolas de Staël abstracts look almost old-fashioned and Max Ernst's dark imaginings positively traditional. The paint is encouraged to go its own way and sometimes the result is vaguely like something as in the work of Paul Jenkins who then gives it a title: "Phoenix" or "The Leap"; sometimes it is like nothing on earth but pleasantly harmonious as with Sam Francis; sometimes it is simply an inchoate mess as with Bogart, the Dutch painter, who piles the pigment on about an inch thick in places; and sometimes as with Jean Dubuffet it is *l'art brut* and earns the name thoroughly. All this art abjures the spirit of place or anything so limiting, and belongs to the void in the Miltonic sense.

The Arts Council have one other exhibition, that of the sculpture and drawings of Wilhelm Lehmbruck at the Tate Gallery. There is a quietude and gravity about the work of this young German sculptor—young, for he died when he was only 38, in 1919—which is remarkable when one remembers the time and place in which most of these pieces were created. Many of them belong to the actual years of the first world war and the air of melancholy may be accounted for by this; the "Fallen Man" may even have an oblique reference to the fate of youth in those tragic days. None are touched by the turmoil of Central European art of the time unless the amount of feeling is Expressionism. Certainly it is not the excessive German mood we know by that name. The elongation which is Lehmbruck's chief characteristic is his sole departure from pure classicism. The drawings and studies for the sculptures which reveal classical ideal.

MAX'S ENGLAND

We are pinpointed in place and time again with the Memorial Exhibition of Max Beerbohm's cartoons at the Leicester Galleries, despite the fact that the last drawings are dated 1954 and 1955 and one group deals with those 1870's in which Max was born. He is a period piece, and I wondered a little what the younger generation who are not in on his particular kind of cultural U could make of these works. Sir John Rothenstein, in a preface to the catalogue, quotes Max's own definition of perfect caricature which

"On a small surface, with the simplest means, most accurately exaggerates, to the highest point, the peculiarities of a human being, at his most characteristic moment, in the most beautiful manner."

All this Max Beerbohm certainly does, and his letterpress stresses the point of the joke. Nevertheless I cannot but think that only those who are, because they once were, natives of that especial country of the mind where Max ruled will be moved. His satire is gentle though barbed in the realm of culture, more brutal in that of politics and public life. In the gallery the audience was almost sharply divided between those who were looking at the drawings as works of art, and those who were privy to these remembered family jokes. These latter were busy possessing themselves of one or more of these mementoes—one almost writes *memento mori*. The memorial was not only of Max, but of an epoch.

The gaily coloured, shapeless evocations of gardens and pools by Ivon Hitchens in the adjoining room are for me mere abstract decorations eminently suited by their long horizontal canvas dimensions for interior decorators coping with low ceilinged rooms. His formula of formlessness shows as repetitive in a whole gallery full; but I can imagine having one in the right room with lyrical effect.

PARIS: XIXTH AND XXTH CENTURIES

The outstanding exhibition at the Marlborough, although its title is European, is naturally dominated by the French contribution. It is an excellent show: seventy works of such standing that it is difficult even to choose outstanding ones. There are surprises, such as the dramatic quality of Van Dongen which enables him to hold his own in this assemblage; Signac's deliberately over-mannered "Les Thoniers"; and the large study for Degas' "Jeunes Spartiates s'exercent" of the Tate; but the whole exhibition constitutes an anthology of School of Paris art and that which immediately preceded it which surprises as a whole by the number of the great names and the quality of the examples shown.

Two works by Vlaminck, a "River Scene" and "Still Life with Flowers", remind us that the exhibition of this master which demands attention at the moment is that which I adumbrated last month at the Crane-Kalman Gallery in Brompton Road. There he can be studied in every phase and often at his best. "La Seine à Chatou" shows him in his happiest mood, and such a picture as "Le Moulin" with its stormy sky at his most dramatic. I personally am not drawn to the flowerpieces, feeling that his rather sombre spirit is not attuned to lightness and grace, but to power which expresses itself in the romantic landscapes with their sharp definition in line and tone. Pursuing this line he lost step with the School of Paris *avant garde* to which in his Fauvist days he belonged, but with the swing back of French art towards nature Vlaminck is likely to command increased attention.

Other notable French exhibitions are at O'Hanrahan Gallery and at the Adams Gallery, where the more recent Neo-Realist painters have their spiritual home.

OLD MASTERS: A LOAN EXHIBITION AT AGNEW'S

The best wine kept until the last: Agnews have devoted their summer exhibition to a loan exhibition of Old Masters from the private collections in Hampshire. It remains quite staggering that these splendid collections exist in a limited geographical area, yet we know that this array of masterpieces, shown for the benefit of the Red Cross, are only a token of the available treasures: a tribute to the connoisseurship which made Britain the richest country in the world in works of Old Master art. An exhibition which must be seen.

A word of correction: In my last month's article I ascribed the Giacometti exhibition of which the new President of the R.A., Charles Wheeler, disapproved, to the Tate Gallery. The exhibition was, in fact, entirely an Arts Council responsibility, and it was from that body that Mr. Wheeler resigned. *Mae culpa*: my apologies to all concerned.

THE CASTLES OF LUDWIG II OF BAVARIA

By Prince Franz zu Sayn Wittgenstein

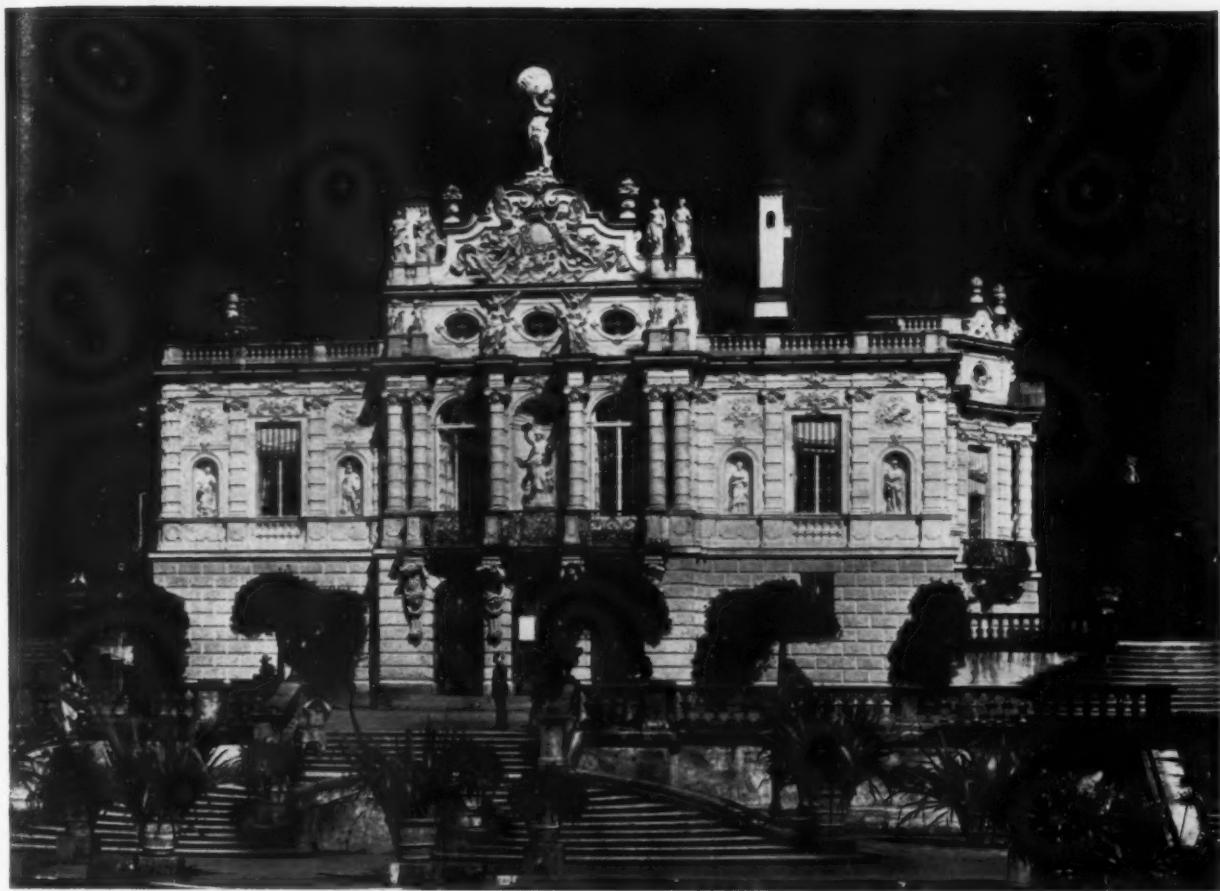


Fig. I. SCHLOSS LINDERHOF.

O all the members of the house of Wittelsbach who since the Middle Ages have occupied the throne of Bavaria none has filled the imagination of the people so much as Ludwig II, who reigned from 1864 to 1886. His personality has lost none of its fascination, and that side of his character which found expression in the building of useless castles is founded on something deeper than mere eccentricity.

For although Ludwig was not quite normal, he was yet conscious of the greatness and importance of the royal office—perhaps more conscious than any other monarch of his time. The divine right of kings was to him no empty pretence, but the essence of royalty, which gave to the crown its mystic halo, forming the link between the monarch and his people. Moreover, to him the old federalist conception of the Reich meant everything, the new-fangled ideas of centralization with Prussian predominance nothing at all. The medieval world was still real to him; but in a century which had no longer any use for a monarch devoted to divine right he was an anachronism. What happened was bound to happen. Lacking a true sense of reality, Ludwig lived too much in the past, and was unable to adapt his views on the duties of a sovereign state to the conditions of the day. Nor did he want to, and in any case they were irreconcilable. He found himself isolated and his ideas misunderstood. This inevitably led to a profound depression, so that in 1886 he was declared insane and taken to Castle Berg on the Starnberg lake. The transition from

reigning monarch to closely guarded patient proved unbearable, and in the same year he took his own life.

This trend of thought is the key to Ludwig's building mania. In former days castles were built as the natural expression of the overlord's feudal prerogatives. Ludwig II tried, in an age that had no understanding of his mind, to achieve similar results by his buildings—to demonstrate his position as monarch. But as a result of the foundation of the new Reich by Bismarck, he was losing much of his political independence and influence. The king was becoming more and more of a figurehead; the contrast between the actual and the ideal was growing ever more painful. The castles were Ludwig's compensation, his escape. Driven by fright, misanthropy, and loneliness, he would rush through the country from one to another, in his elaborately carved and gilded baroque coach with the royal crown on top. He travelled mostly by night. It must have been a strange sight, of a somewhat theatrical beauty, when the coach drawn by white horses with white-wigged postilions flashed past with the outriders bearing torches.

All three of the castles were built at a time when Bavarian political influence and the royal office were in progressive decline. In them, Ludwig tried to satisfy his craving for activity, to prove to himself his independence and power, and at the same time to find a haven from an antagonistic world. "If we should be pressed under a Prussian hegemony," he wrote to Richard Wagner, "then away from here. I do not want to be a sham king without power."



Fig. II. SCHLOSS LINDERHOF.
Bedroom.

The first castle was Linderhof, built in 1868-70. With unfailing instinct for an appropriate site, Ludwig chose the place himself, as always in a remote part of the country. This was a bad time for him. The war of 1866 had been lost; his engagement to Duchess Sophia in Bavaria had been broken off; his great friend Richard Wagner had been banished from the court. The young man felt a mental agony that had somehow to be overcome. He turned to building. The love of architecture was an old Wittelsbach inheritance and it got hold of him to an ever-increasing degree.

Linderhof is not a copy of some known castle. It is the

most sober of all Ludwig's creations, and reminds one, in its exterior at least (Fig. I), of a country house, with its simple and harmonious front under a richly ornamented gable. In the interior, however, he allowed his imagination a free hand. The agglomeration of pomp which we shall find in Herrenchiemsee is here already indicated (Figs. II and III). Extraordinary ostentation surrounds us—gold, stucco, lapis lazuli, china, rosewood furniture, huge crystal chandeliers, heavily embroidered tapestries, bunches of ostrich feathers, figures blowing trumpets, and yet more and more gold.

Everything is overwhelmed in this vortex of unrestrained decoration; breathtaking, yet failing to have the brightness and the festive air of a genuine baroque palace. By this accumulation of splendour, Ludwig was trying to bring back to life the autocratic fullness of a monarch's power. But it was too late. What appeals to us in the castles of Nymphenburg (Figs. IV and V) or Wurzburg as a genuine expression of individuality and of the epoch impresses us in Linderhof as a fake, a sham.

Neuschwanstein, on the Alpsee, opposite Hohenschwangau, the home of Ludwig's childhood, owes its origin to some extent to the influence of Wagner's music. When in 1861 Wagner's *Lohengrin* was performed for the first time in Munich, the king was enthralled; he studied everything written by and about Wagner and was obsessed with a desire to meet him. He sent for him soon after he had

Fig. III. SCHLOSS LINDERHOF. Mirror Room.



Fig. IV. SCHLOSS NYMPHENBURG. Amalienburg. Mirror Room.

succeeded to the throne, and Wagner's influence grew ever greater. Ludwig was fascinated by the Wagnerian mythology and its romantic world of illusion. After their meeting in 1864, Wagner deliberately cultivated this, for him, most profitable friendship; for it was not the personal friend that he looked to in the king so much as the man who could help him to realize his aims. And the king never failed him. It was Ludwig's intention to have a big theatre built and the famous architect Gottfried Semper was to have been put in charge. But before this plan could be realized, Wagner's arrogance had so exasperated the Bavarians that the king, much against his will, was obliged to banish him from the country. But he retained his admiration for Wagner's genius, and continued for years to send him large sums of money. Many of Wagner's operas were performed in Munich, and in 1865 Ludwig wrote: "blissful day—*Tristan!*!"

In the construction of Neuschwanstein (Fig. VI) Ludwig tried to express his grandiose Wagnerian dreams. High above the Alpsee, the five-storied edifice rises from the rocks, with its buttresses, towers, and gateways, its halls and apartments for the ladies. A stroll through the interior is very instructive. Medieval scenes surround us on a Wagnerian scale, with sets of paintings of subjects from *Tannhäuser*, the *Nibelungenlied*, *Lohengrin*, and *Tristan*, from the lives of the minstrel Walther von der Vogelweide and Hans Sachs. These pictures and the furniture form one monstrous stage



decoration, a painful concoction of late Romanesque and early Gothic elements in the style of the XIXth century. The interior is cold, almost desolate, while the exterior is very effective, with its powerful masses piling steeply upwards. The great halls (Fig. VII) were meant for the display of royal pomp. Yet the king never received guests there—neither the nobility nor his artists. Only Wagner was admitted. The first outsiders to enter these halls were the dignitaries who had come to notify the king of his deposition.

Ludwig loved Neuschwanstein. He had a grotto built

Fig. V. SCHLOSS NYMPHENBURG. Entrance Hall.





Fig. VI. SCHLOSS NEUSCHWANSTEIN.

there, lit by an artificial moon and crossed by a spouting cascade. He would sit in this grotto for hours, a lonely man lost in dreams, and the servants, when approaching him, had to wear black masks. A similar grotto containing a small lake was also built in the park of Linderhof. There the king used to row over the dark water in a scalloped and gilded boat, or listen to Wagner's music played on a small stage in the background.

The plan for the third castle, Herrenchiemsee (Fig. VIII), is due to Ludwig's predilection for Louis XIV. It was begun in 1878 and was never finished. To Ludwig, Louis XIV exemplified all his own notions of the royal office and royal deportment. He felt an affinity with the Frenchman, but could not equal him; he was aware of the gulf separating dream from reality, and knew that it would remain unbridged, despite the magnificence of the castle. This mental conflict finally brought out the streak of insanity latent in his nature. Herrenchiemsee cannot be considered as just a poor copy of Versailles. It has a personal significance, in that it was a result of Ludwig's determination to achieve monumentality. Of course, Herrenchiemsee is a reproduction; but did not the Romans copy the Greeks, and did not

the Renaissance reproduce ancient Rome? Ludwig's own age had no individual style. Perhaps he was trying, consciously, to demonstrate a connection with the old European civilization, and especially with France. At any rate, he did build with a yearning to form a bond with the past, and to detach himself from the contemporary world of factories, desolate-looking tenement houses, and hideous villas.

The king built to relieve his exaggerated feeling for representation, and to prove to himself his solitary and exalted position. He had to overcome severe opposition, so it is not surprising that his proud and sensitive nature withdrew more and more from his fellow men to find solace in the beauty of his country. The king built, also, to calm his mind; and for the last time it was possible to give rein to a fevered imagination by actually building enormous castles. Herrenchiemsee is generally considered the most monstrous, the least artistic, and the most useless of all of them. But judgment by artistic standards is quite out of place; we have to deal with a psychological phenomenon and not with æsthetics. Herrenchiemsee meant for Ludwig the breaking away from inimical surroundings, the flight into a new world without the barriers that hampered him increasingly from day to day. It is significant that this, the last castle he built, is situated on an island. The king wanted to be completely shut off from the outer world, unlike the monarchs of earlier centuries who, like Louis XIV, remained surrounded by people, even in their bedrooms.

For a castle of the splendour of Herrenchiemsee no finer setting could have been found than the Herreninsel, amid water, forests, and mountains. The scale of the building matches the grandeur of the landscape, and the whole is

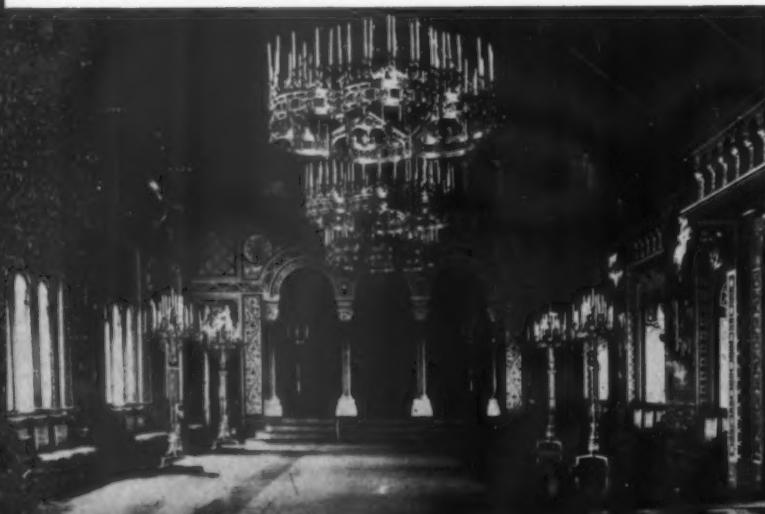


Fig. VII. SCHLOSS NEUSCHWANSTEIN. Minstrels' Hall.

THE CASTLES OF LUDWIG II OF BAVARIA



Fig. VIII. SCHLOSS HERRENCHIEMSEE. Staircase.

magically effective, despite its being a product of the discredited XIXth century. The proportions are much the same as those of Versailles, but Herrenchiemsee contrives to make a more rural impression. The garden architecture, on a large scale, gives vistas of the lake and the mountains, and links the general lay-out to its surroundings. Inside, the rooms are magnificently decorated in harmonies of gold, red, and blue (Figs. VIII and IX). There is an abundance of pompous ornaments, emblems, gilded scrolls and chandeliers. To our present-day taste it is all unbearably extravagant, but every detail was meant to enhance the pomp and to express the inaccessibility of the sovereign. Amongst other things, the hall of mirrors has been copied from Versailles, but in spite of all the trouble taken, the details are everywhere different from the original.

Yet even to-day this overloaded decoration has an appeal for many people. Perhaps they feel instinctively the tragic fate of this lonely monarch who sought refuge in extravagance. And his personality excites compassion perhaps because a king craving for solitude, a monarch "by the grace of God" as an ideal of unimpeachable human dignity, exercises a special appeal in an age when the individual is more and more engulfed by the mass.

But this is not the only reason why the castles are visited by so many, and especially by the unsophisticated, who have kept a sound instinct for the kind of architecture that is meant to be expressive of royalty. There is something fascinating in these castles, not only because of their incomparable situation, but for some intrinsic value in what we are pleased to stigmatize as "trash." Children and young people have a more unprejudiced feeling about "trash" because they are not yet conscious of the æsthetic values of a work of art, and

the untutored imagination responds more readily to the fairy tale than even "trash" may sometimes evoke. I can remember how delighted I was as a boy with a miniature castle, like the castle of Neuschwanstein, made of quartz and mica, which stood on the Seepromenade in Egern on the Tegernsee. Visitors to the royal castles, not prejudiced by erudition, may experience a similar thrill.

The memory of that strange king still lives. To this day he is worshipped by his people, and on his birthday bonfires are lit on the mountains near Oberammergau and Linderhof. His castles, too, are alive. In their huge, richly decorated rooms, in their gardens and woods, the ill-fated king may have known moments of happiness. They remain as monuments to an unbalanced, restless, and frustrated man, and as the last defiant gestures of absolute monarchy in an age when it was no longer either practical or desired.

All photographs by courtesy of Bayerische Verwaltung der Staatlichen Schlosser, Gärten und Seen, Munich.



Fig. IX. SCHLOSS HERRENCHIEMSEE. Bedroom.



Fig. I. Salver made from the first Exchequer Seal of George I. Engraved by Joseph Sympson. Maker's mark of William Lukin. About 1720.



Fig. II. Salver. Gilt. Engraved by Joseph Sympson with the arms of Richard, 5th Viscount Ingram with those of his wife. Makers' mark of William Lukin. Hallmark for 1717. Diam. 14 1/2 in. Victoria and Albert Museum.

ENGLISH ENGRAVERS ON PLATE

III—JOSEPH SYMPSON and WILLIAM HOGARTH

BY CHARLES OMAN

THE study of the career and activities of Simon Gribelin¹ forms a useful introduction to the more thorny subject which will be discussed in the present article. We have seen that at the close of the XVIIth century and during the first half of the XVIIIth century it was usual for successive Chancellors of the Exchequer to get their silver seals of office converted into a piece of plate whenever they became obsolete for any reason. This was most commonly caused by the death of the sovereign or a change in his style. It was shown that it fell to the lot of Gribelin to decorate several salvers made from Exchequer seals and that it was customary to include in the design a representation of the two sides of the seal which it commemorated.

Sir Robert Walpole was Chancellor of the Exchequer from October, 1715, until April, 1717, and again from April, 1721, until the death of George I in June, 1727, so that he would naturally have been entitled to convert to his own use the seal rendered obsolete by the accession of George II². At this point we run into our first difficulty—there are two salvers purporting to have been made out of Exchequer seals of George I. Both can be traced to the Strawberry Hill Sale of 1842 when the belongings of Horace Walpole, 4th Earl of Orford, were belatedly disposed of—he had died in 1797. They appeared as Lot 115 and Lot 120 on the eleventh day.

The first of these is a circular salver (Fig. I) similar to those which had been engraved by Gribelin. Above the inevitable seal-types is depicted Phaethon, whilst below is a figure of Victory flanked by captives and military trophies. The engraving is signed *Js Sympson sculp.* There is also the maker's mark of William Lukin but no hall-mark. Until after the Second World War the salver was amongst the plate of the Earl of Derby at Knowsley. It has since passed into a private collection without going through the auction room.

The second salver (Figs. III and IV) will be familiar to most readers, since its acquisition for the Victoria and Albert Museum at the beginning of 1956 received much publicity. Unlike all the other salvers made from Exchequer seals it is square. In the centre is a roundel containing, besides the seal-types, the figure of Hercules flanked by others representing Envy and Calumny and with a view of London in the background. Above are seen two Virtues (one is Fortitude), who are floating amongst clouds. The outer border is decorated with strapwork, divided into panels in the middle of each side by a mask representing one of the Four Seasons. At the corners are (alternately) the arms of Sir Robert Walpole with his first wife, and his cypher, both surrounded by the Garter. Unlike most of the other Exchequer seal salvers it is fully marked. It bears the hall-mark for 1728 and the maker's mark of Paul de Lamerie. Much trouble would have been saved if the engraving had also been signed.

It would seem best to begin by clearing out of the way the first salver and its engraver. I am informed by Mr. Roger Ellis of the Public Record Office that it is sometimes difficult to discover the exact reason why a particular official seal was scrapped and another ordered. The present salver would seem to have been made out of a seal which must have been scrapped before 1724, since the second salver is clearly copied from the seal which was in use at the beginning of that year, of which there is an impression in the British Museum.

Our only information about the engraver is derived from Horace Walpole's *Catalogue of Engravers in England, 1763*, and reads as follows :

JOSEPH SYMPSON

Was very low in his profession, cutting arms on pewter plates ; till having studied at the academy, he was employed by Tillemans



Fig. III. Salver made from the second Exchequer Seal of George I. Engraving attributed to William Hogarth. Maker's mark of Paul de Lamerie. Hall-mark for 1727-28. Weight 19½ oz. Victoria and Albert Museum

on a plate of Newmarket, to which he was permitted to put his name; and which, though it did not please the painter, served to make Simpson known.

He was the father of another Joseph Sympson who was an engraver but who is not known to have decorated plate. He must clearly have been in some way related to the S. Sympson who issued a rather mediocre *A New Book of Cyphers*, in 1726.

The only other example of Sympson's work on silver was acquired for the Victoria and Albert Museum in 1947. It is a gilt salver (Fig. II) bearing the hall-mark for 1717 and the maker's mark of William Lukin. In the centre are engraved the arms of Richard, 5th Viscount Ingram impaling those of his wife Lady Anne Howard. The surrounding frame includes figures of the Four Elements and also a small battle-piece. Despite Walpole's disparaging remarks, Sympson must be placed quite high amongst the engravers of English XVIIth-century plate.

Though the second Exchequer seal salver is indubitably copied from the seal in use from 1724 onwards, the engraver took considerable liberties in his rendering of it. On the seal, for instance, the figure of Justice faces outwards and there is no justification for the over-all brickwork pattern used to fill in the background of both the obverse and the reverse of the representation of the seal.

When the salver was sold at Christie's on December 7th, 1955, no attempt was made to support the claim that the engraving was the work of William Hogarth—a view which had already been rejected by P. A. S. Phillips in his *Life and Works of Paul de Lamerie*, 1935 (pp. 86-90), and since by A. J. Collins in his *Jewels and Plate of Queen Elizabeth I*, 1955 (p. 97n.). It is our aim to show that full justice has not been done to this old tradition.

First, it is agreed that Hogarth worked his apprenticeship with Ellis Gamble, goldsmith, and spent his time learning to engrave plate. Since he was bound apprentice



Fig. IV. Central part of the salver illustrated as Fig. III.
Victoria and Albert Museum.

in 1712, he should have completed his time in 1717-18. The first reference to Hogarth in connection with the engraving on the salver occurs in John Nichols's *Biographical Anecdotes of William Hogarth*, 1781, where there is mention (p. 148) amongst the list of engravings of "The Great Seal of England with a distant view of London; an impression from a large silver table" ("table" at this time meant a salver). In the second edition, which appeared in 1782, the additional information was given (p. 345) that "This was given to Mr. S. Ireland by a Mr. Bonneau." When

Fig. V. Impression taken before completion from the salver illustrated as Fig. III. (Note the absence of the motto on the Garter surrounding the Royal Arms on the canopy above the king.)
British Museum.



Samuel Ireland disposed of his collection in 1797, the catalogue notes that "The genuineness of this very scarce print admits of no doubt. It was given to the proprietor by a Mr. Bonneau, an intimate friend of Hogarth's with the assurance that it was engraved by him when an apprentice."

Since Hogarth's apprenticeship must have ended some ten years before the salver received the 1728 hall-mark, A. J. Collins used this discrepancy to discredit all the information provided by these notes. They do not, however, deserve to be treated so summarily. "Mr. Bonneau" may have been Jacob Bonneau (d. 1786), a fashionable drawing-master who used to exhibit at the Royal Academy; but was more likely to have been his father, who was issuing sheets of engraved designs for jewellery and snuff-boxes in the 1740's. The elder Bonneau was probably one of the five children of Pierre Bonneau, engraver of Rennes, who escaped from France in 1687 and abjured Catholicism on his arrival in Jersey. Though Samuel Ireland was wrong in thinking that his impression (now in the Royal Library, Windsor), was unique, he had certainly got a scoop. A similar impression in the Print Room at the British Museum (Fig. V) also presents the peculiar feature of showing the Garter which surrounds the Royal Arms above the King's head on the obverse seal without the customary *honi soit qui mal y pense*. This defect proves that the impressions must have been taken in the artist's studio before he had completed his work.

The trump card of those who have challenged the attribution to Hogarth of this engraving has always been that no reference to it (or to the salver), is made in Horace Walpole's *Catalogue of Mr. Hogarth's Prints* in either of the editions of his *Anecdotes of Painting in England*. Here we may add a preliminary word of caution. The challengers assume that Horace Walpole always knew the stories of the two salvers and that he inherited them directly from his father. It should be remembered that he must have been quite a child when the salver engraved by Sympson was delivered to his father's house, whilst the one attributed to Hogarth arrived in the year in which he was packed off to Eton aged ten years. Both salvers are still in perfect condition, showing that they had not been subjected to constant wear and polishing. There would seem to be a good chance that Horace Walpole set eyes on them for the first time when he succeeded his nephew as Earl of Orford in 1791.³

It appears unlikely that Horace Walpole received the salvers on his father's death since there is, after all, no reason why a second son should inherit any of the family plate. Moreover, the administration of his father's estate was not carried out to his satisfaction, since he was only able to recoup himself a considerable legacy when he was called in to administer the affairs of his spendthrift nephew, George, 3rd Earl of Orford, who became temporarily insane in 1773. Of course it is possible that he may have got the salvers at this time. Though he would appear to have taken no interest in contemporary silver, he revered the memory of his father and might well have wished to remove the salvers from the clutches of his nephew, who sold all the Houghton pictures to the Empress Catherine of Russia a few years later.

Assuming (but not admitting) that Horace Walpole got the salvers in about 1773, we have an explanation for his having spelt the name of Sympson as Simpson in his *Catalogue of Engravers* in 1763. The absence of any reference to the engraving on the second salver in the 1771 edition of his *Anecdotes of Painting* would be explained similarly. Why did he not refer to it in the 1782 edition when he expanded his list by culling items from the list recently prepared by Nichols? The answer would appear to be that he observed a sort of purism. He admitted engravings originally intended for printing but excluded impressions from plate. Thus he passed two versions of the arms of the Duchess of Kendal but threw out a third

which Nichols had described as "for a silver tea-table". Though his relations with Nichols were amicable, they were *de haut en bas*, so that he would appear not to have checked all the latter's prints. Thus Nichols did not note that his "large Coat of Arms with Terms of the Four Seasons" was an impression from a large salver. This was evidently the extremely fine rendering of the arms of Ayala, of which there is an impression in the British Museum. This would appear to have been about his only breach of his self-imposed rule.

A demonstration that the objections to the belief that Hogarth engraved this salver are not insuperable does not automatically prove that he was actually responsible for the work. However, even P. A. S. Phillips admitted "definite evidence of Hogarthian design and craftsmanship—distinctly more than influence," and it is only necessary to compare the engraving on the salver with some of the prints generally ascribed to him to see how true this is. Thus the figure of Victory on the trade card of Ellis Gamble (Fig. 6) is very like to those of the allegorical figures on the salver. Likewise we note the use of the brickwork motif to fill in empty spaces in both pieces. The implication that Hogarth entirely abandoned the engraving of plate when he left Gamble is in itself highly improbable. In 1727-8 he was still engraving masquerade tickets and frontispieces, so that it is highly improbable that he would have rejected an approach from the leading goldsmith of the day with an order to engrave a piece of plate for the Prime Minister. However, if it be accepted that Hogarth was responsible for the decoration of this piece, it will be necessary to re-examine the question of Hogarth's relations with Paul de Lamerie—a subject which would deserve treatment at greater length than can be spared here.

Most of the engravings on plate which have been attributed to Hogarth are in the grandiose style. A print at the British Museum (Fig. VII) shows him in a lighter vein. It is also signed W. H., which makes it of greater interest, since most of the other impressions from pieces of plate are attributed on style or tradition alone. At the top of the design is the initial B below a coronet. The bust of Belinda appears below and next a cypher of the initials A P. The scene of the Rape of the Lock appears at the bottom with the concluding lines of the poem—

*This lock the Muse shall consecrate to fame.
And midst the Stars inscribe Belinda's name.*

It will be noted that the impression is dated 1716, which shows that it was engraved (on a salver?) when the poem was still fresh, as its first version had only been published four years earlier. The question will next be asked whether the salver which was once adorned by this engraving was directly connected with any of the persons involved in the incident, or whether it was merely called into existence as a *jeu d'esprit* at a time when the poem was on the lips of everybody. The evidence is unfortunately rather indecisive. Arabella Fermor never married Lord Fermor, who had raped the lock, so that the coroneted B can only be excused as artistic licence. On the other hand, the cypher A P might stand for Arabella Perkins, for she actually married, in the year in question, Francis Perkins, owner of the picturesque Ufton Court near Aldermaston. Are we to suppose that her feelings about the absurd incident had been so far altered by the poem that she was now glorying in the celebrity which it had brought her? Unfortunately, we do not know enough about her character to answer with confidence. We can only regret that this piece, with such interest, should have perished.

REFERENCES

See APOLLO June 1957.

² He continued in the same office under George II and only resigned in 1742, when he retired to the House of Lords as Earl of Orford.

³ Though all the early Hogarth enthusiasts, John Nichols, John Bowyer Nichols, John Ireland and Samuel Ireland, knew that there must be a salver, none of them had a clue to its whereabouts. It appeared as from the blue at the Strawberry Hill Sale.



Fig. VI. Trade Card engraved by William Hogarth for Ellis Gamble. British Museum.

Fig. VII. Impression from a lost salver engraved by William Hogarth in 1716 in commemoration of the *Rape of the Lock*. British Museum.





Fig. I. Box and lotus-moulded cover. *Yüeh* ware. *T'ang* period. Diameter 3 in.

Fig. II. Stem cup with dragon design pencilled in slip. Probably *Yüeh* ware. *T'ang* period. Diameter 3½ in.

CHINESE WORKS OF ART IN ENGLISH COLLECTIONS

The Collection of Mr. and Mrs. F. Brodie Lodge—II

By E. E. BLUETT

THE word Celadon, like *sang-de-boeuf*, *clair-de-lune*, *fleur-de-pêche* and many other colourful words and phrases used to distinguish the several categories of old Chinese porcelain, was coined by the early French connoisseurs to describe that large class of porcellanous wares with sea-green, grey- and bluish-green glazes produced at several widely distant centres in China from the IIIrd century onwards. This ceramic family as a whole is known to the Chinese as *Ch'ing tz'u*—“green porcelain” but there are several sub-divisions or groups known usually by the name of the principal factory whence they came and whose products made them famous.

This collection contains a wide range of Celadons and includes most of the known types. It is strongest in the most famous of all early Chinese ceramic wares—the *Lung-ch'uan yao* of the *Sung* period—an outstanding example of which may be seen in the colour plate (on cover). This will be referred to later for, chronologically, the first to be noticed are the *Yüeh* wares of which some choice and unusually interesting specimens are to be seen at Flore.

The term *Yüeh* has been held by general consent to cover all the porcellanous wares produced in the province of Chekiang during the earliest centuries of our era. Its beginning still awaits the discoveries of archæologists and students, but all seem to agree that kilns were working at *Chiu-yen* in the IIIrd century and that an easily recognizable variety of *Yüeh* ware came from that source. The globular pot with lotus moulded cover in Fig. I belongs to the earlier type and is quite probably of pre-*T'ang* date. It is porcellanous, beautifully potted and by comparison with the heavier and coarser ware commonly associated with this early period goes far to explain the enthusiastic praise and comments of contemporary native connoisseurs. The poet *Meng Chiao*, quoted in the *T'ao Shuo*, in one of his verses refers to “*Yüeh-chou* cups like moulded lotus leaves” and it is pleasing to find these “moulded lotus leaves” on the cover of this charming little pot. Another typical example of *Yüeh* ware is the little brush dipper in the form of a toad, a piece closely similar to though rather smaller than one in the Eumorfopoulos Collection. But the rarest and in some respects the most interesting specimen of this class

of ware is the stem-cup illustrated in Fig. II. Here the design of a coiled dragon in the interior is outlined in thin threads of clay in low relief, giving the appearance of decoration in white slip. It may be slip; but if this thin thread is, in fact, clay of the same nature as that of the body, with the grey-green glaze worn off thus displaying the design, this would lend colour to the theory expressed by a well-known Chinese expert that the cup is an example of the almost unknown *Ch'iung yao*—for this particular ware had a *white* body.

In Fig. III we see a fragment—the centre of a small dish—of the later and more finely finished *Yüeh* ware side by side with its Corean counterpart, the latter produced in all probability contemporaneously or a very little later. This delicately incised linework, often of birds in flight and occasionally of flowers, is a marked characteristic of the later *Yüeh*, the so-called *Shang lin hu* type.

Corean Celadon is well represented. There are three varieties in the collection, all of the *Koryu* period (A.D. 936-1392) a period roughly corresponding in date with the Chinese dynastic periods of *Sung* and *Yuan*. Some of the forms follow closely those favoured by contemporary Chinese potters: there is, for instance, a splendid vase of baluster form (*Mei p'ing*) 13 inches high with daintily incised lotus pattern under a lovely bluish-green glaze, a piece which, except for its particular colour and the manner of its potting, might well be taken for a XIVth-century Chinese vase.

Three distinct varieties of *Koryu* Celadon are shown in Fig. IV. The bowl in the centre has a moulded design representing boys at play very much in the style of Chinese bowls of similar date; the smaller bowl with a finely incised cross-hatch pattern under the glaze—both bowls clothed with a bluish-green glaze of striking beauty—and the fluted cup on the other side, an example of the so-called *Mishima* type where the design is inlaid with floral sprays in black and white on a greyish-green ground. Other fine examples of this kind include a precious little cosmetic box and cover formerly in the Schoenlicht Collection when it was exhibited on loan at the Museum of Fine Arts, Boston, and a dainty little squat-shaped vase, usually called

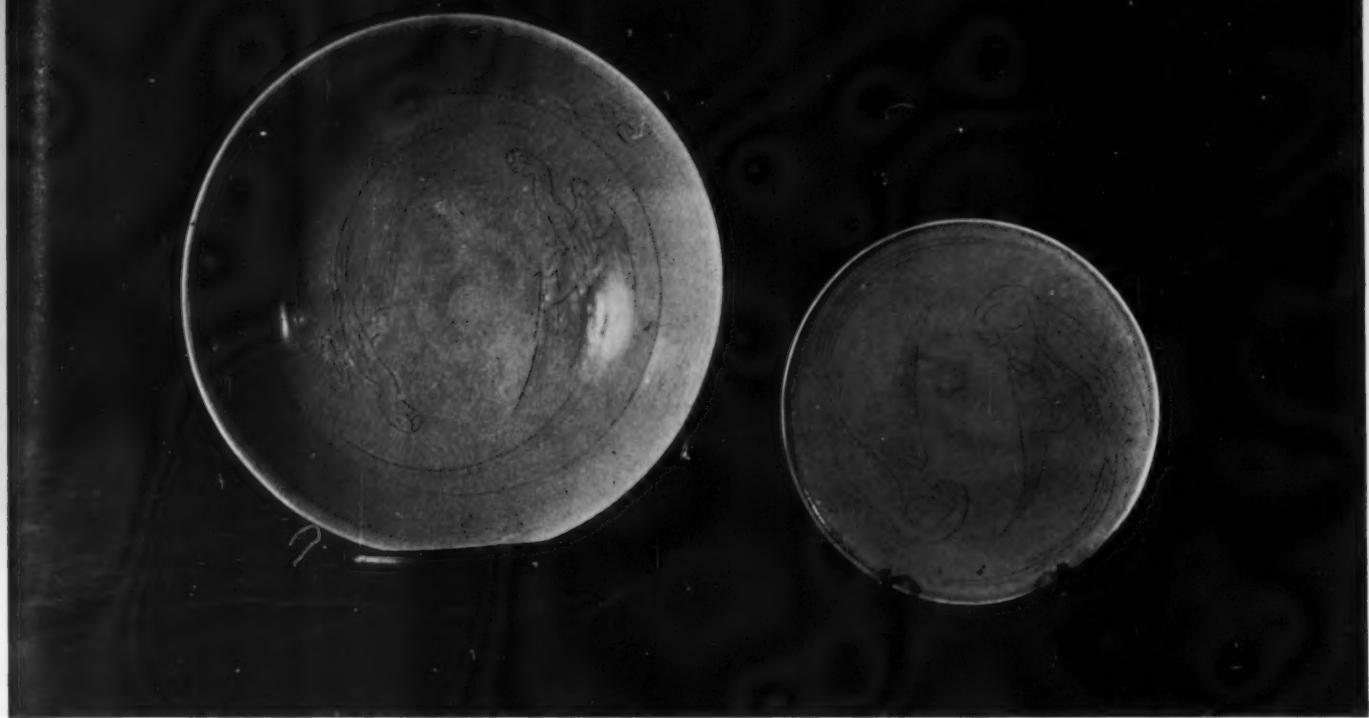


Fig. III (a) Corean celadon bowl. *Koryu* dynasty. Diameter 6½ in. (b) Portion of a dish. *Yüeh* ware. *Sung* period or earlier. Diameter 4½ in.

an oil pot but quite probably a miniature brush-dipper.

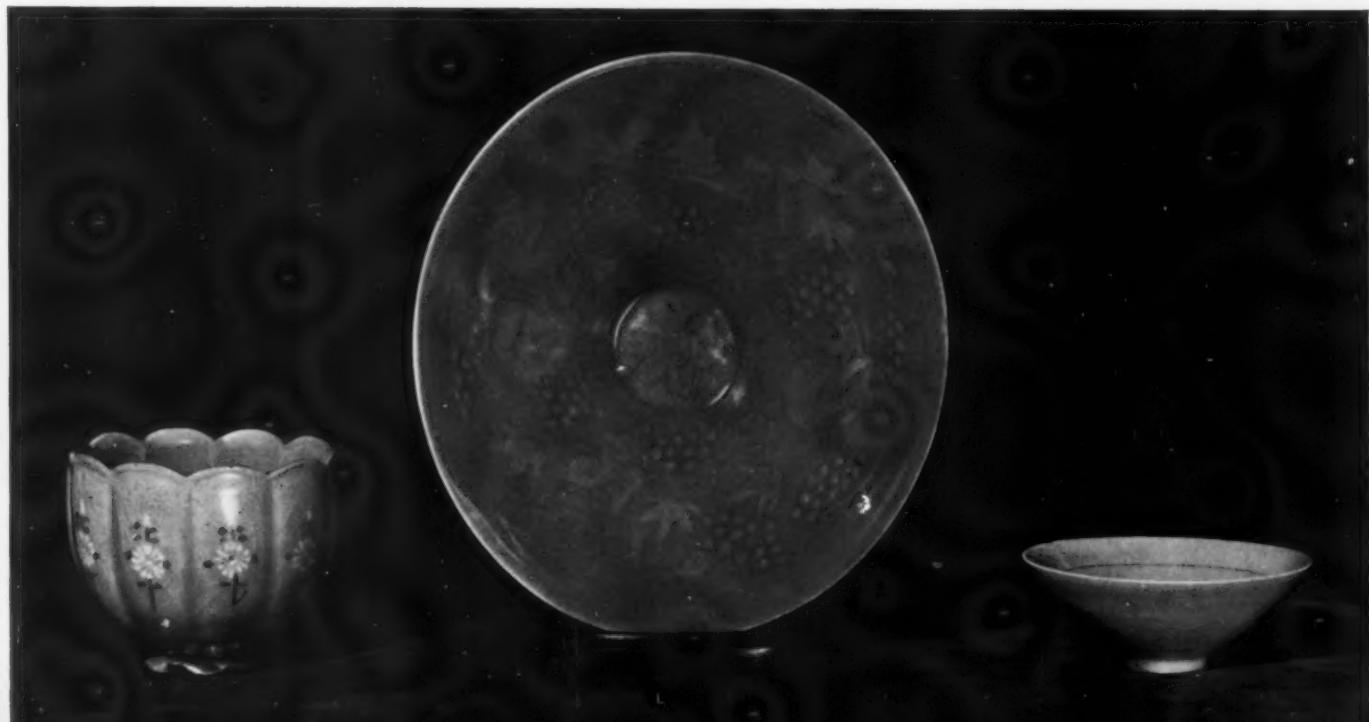
Numerous shards unearthed from ancient kiln-sites surrounding *Lung-ch'üan* have served to authenticate the provenance of the famous ware which bears this name, and inasmuch as it is on record that the manufacture of *Lung-ch'üan* porcelain was transferred to *Ch'u-chou Fu*, a factory distant some seventy-five miles to the north-east, where the clay was probably quite different in character, at the beginning of the *Ming* dynasty, we have a rough and ready means of assessing the age of this ware.

Lung-ch'üan porcelain was always popular with the Japanese and it gained even greater favour with them when it became known that a famous XVth-century Generalissimo (*Shogun*) was accustomed to use a vase of this ware, shaped like a fuller's mallet (*kinuta*), at the tea ceremony. This *kinuta* form is, in fact, the most celebrated of all in the field

of early ceramics and it is fitting that a collection of this high standard should contain the first-rate example figured in our colour-plate (on cover).

These early Celadons seldom rely upon ornament to make their appeal to the lover of ceramic beauty: the colour of the glaze, its texture and the manner of potting are usually sufficient to satisfy the exacting collector. But occasionally some moulded design or engraved pattern heightens the attractiveness of a piece. A good example of this is seen in the very beautiful box and cover in Fig. V. Some humour may be discerned in the modelling of the hare water-pot beside it and by contrast the tripod cauldron on the other side exhibits a simple bronze form with a delicate semi-matt glaze characteristic of the rare *Hang-chou* porcelain. There are no less than six saucer-dishes with lotus-petal undersides all of excellent quality, but

Fig. IV. Corean Celadons of the *Koryu* period. (a) Lotus cup. *Mishima*. Height 3½ in. (b) Bowl with impressed design. Diameter 8 in. (c) Bowl with incised pattern. Diameter 4 in.



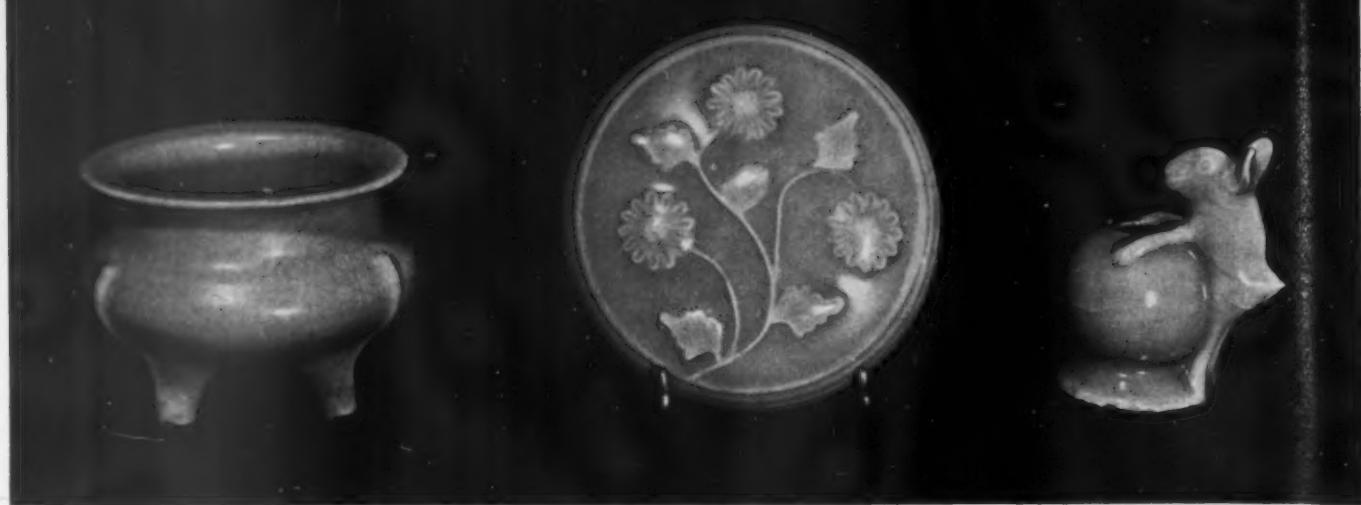


Fig. V. Chinese Celadons of the Sung period. (a) Incense burner. Hang Chou. Height $3\frac{1}{2}$ in. (b) Box and cover. Lung Ch'uan. Diameter $4\frac{1}{2}$ in. (c) Brush dipper. Chekiang. Height $3\frac{1}{2}$ in.

Fig. VI. Figure of Kuan-yin, goddess of mercy. Celadon. Face, hands and feet unglazed. Probably Ming period. Height $12\frac{1}{2}$ in.



Fig. VII. Model of the dog of Fo. Probably Ko yao. Sung period. Height $7\frac{1}{2}$ in.



Fig. VIII. Celadon bowl. Northern ware. Sung period. Diameter $5\frac{1}{8}$ in.

each differing in tint, glaze surface, kind of crazing or otherwise—a most interesting set displaying diversity of the potter's taste and technique.

Figure models in Celadon are rare. Animals are occasionally seen—an amusing figure of a hare has already been noticed—and there is a powerful sculpturesque representation of the dog of *Fo* illustrated in Fig. VII. But except in the modelling of the goddess of mercy, an infrequent venture in these early days, the human figure in Celadon glazed porcelain is almost unknown in any example produced earlier than the *Ming* period. The seated *Kuan-yin* in Fig. VI has a fine blue-green glaze covering the robe and hood; the unglazed face and hands



Fig. IX. Bowl with incised design. Ting ware. Sung period. Diameter 8 in.

burnt iron-red show traces of earlier gilding. This piece was shown at the Oriental Ceramic Society's Exhibition in 1947. Another rare figure, also of the *Ming* period, represents a smiling princess reclining on a couch illustrative, it is said, of a personage in an ancient Chinese legend. A noticeable feature of the so-called "Northern" Celadons, that is those with an olive-green glaze some of which are credibly styled "*Tung* ware" by the most learned modern authorities, is the skilful and often entirely beautiful under-



Fig. X. Jar with Ying ch'ing (or ch'ing pai) glaze. Sung period. Height 5 in.

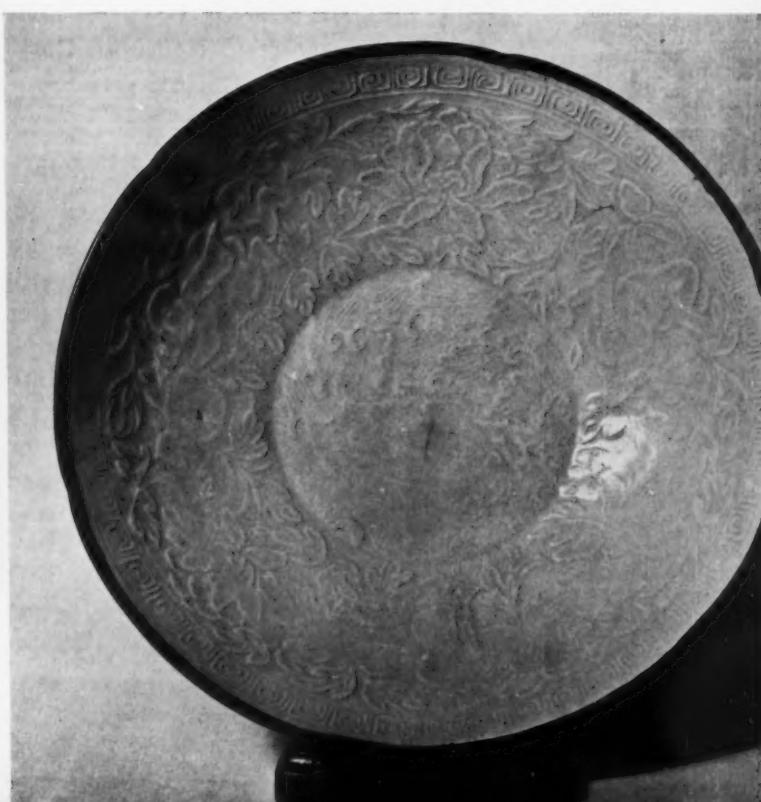


Fig. XI. Bowl with impressed design. Ting ware. Sung period. Diameter $7\frac{1}{8}$ in.



Fig. XII. Betel-nut box and cover. Ying ch'ing glaze. Sung period. Diameter 3½ in.

glaze engraving. A representative example in the Lodge Collection is illustrated in Fig. VIII.

Much of the later Celadon, that is the essentially useful objects—flower vases, bowls, beakers and dishes of early Ming date—is displayed in happy juxtaposition to crimson flambé vases of the Ch'ien Lung period, a successful experiment in complementary and harmonious colour blending. A flat-bottomed flower bowl among these Celadons has inside the base two fishes modelled in relief and unglazed, a successor or possibly even an original of "one kind of basin with a pair of fish at the bottom" referred to by the Ko ku yao lun when describing ancient Ch'u chou ware.

Two other important classes of the early wares each containing first-rate examples of its kind must be touched upon though it will be impossible to describe many of the pieces in detail.

Ting ware, the pure ivory-white translucent porcelain

which, as Lady David well says, "achieved its well-deserved fame in the Northern Sung period (906-1127)" has been prized by many collectors through the centuries mainly for the beauty of the ware itself. When decorated the plastic clay is either incised with the point of a style or moulded by pressure on a soapstone die mounted on the wheel. The bowl in Fig. IX, one of the former, is a splendid example of its kind exhibiting the skill of the ceramic artist at its best. In Fig. XI the much more intricate design of peony sprays is impressed in the interior. Both were outstanding exhibits in their class at the Exhibition of Sung wares held by the Oriental Ceramic Society in 1949. Other examples in the collection include bowls of varying sizes and a pair of six-lobed saucers, the group as a whole showing a marked preference on the part of the collectors for plain or daintily incised specimens.

In the section usually referred to as "Ying Ch'ing", that is porcelain with a pale blue glaze of infinite delicacy, there are some lovely specimens. These must be seen and handled to be fully appreciated, for neither the thinness of the body with its misty translucency nor the



Fig. XIII. Coral-red saucer with design in gilt, the base inscribed with date 1723. Diameter 8 in.



Fig. XIV. Date-mark on an Imperial yellow saucer dish. Mark and period of Ch'eng-hua.



Fig. XV. Collection of miniatures in porcelain, pottery and bronze.

utter refinement of the glaze tint can be conveyed in word or picture.

Two of the Lodge pieces are illustrated, both master-pieces of the potters' skill. The first (Fig. X), a fluted jar very thinly potted, matches in quality though different in form the splendid Oppenheim vase now in the British Museum. In Fig. XII a charming little betel-nut box is shown, the interior exhibiting the high-grade craftsmanship of the early potter, the carved design of the cover offering an interesting comparison with the impressed pattern of the contemporary bowl of *Ting* ware (Fig. XI).

Among the XVIIth- and XVIIIth-century monochromes there are several examples of the classic types—*Lang yao* in bowls, *Chi-hung* (sacrificial red) in dishes, peach-bloom in various forms (some exceptionally beautiful water pots), a *clair-de-lune* vase and an Imperial yellow saucer-dish of the *Ch'êng-hua* period. Authentic dishes of this reign-period are so seldom seen that students of ceramic calligraphy may be interested to see in Fig. XIV the writing

of the date-mark on the base of this one. In Fig. XIII there is a most unusual dish formerly in Sir John Wormald's collection. The six-character mark on the underside reads "made under supervision in the first year of the reign of *Yung-Chêng*"—i.e. A.D. 1723.

The wall cabinet in Fig. XV contains a large collection of miniatures in porcelain of many kinds, pottery and bronze—in all nearly a hundred pieces—dating from the IVth century B.C. to the end of the XVIIIth century, a veritable compendium (within certain limits) of old Chinese works of art and a fascinating collection for study and discussion.

"Fascinating for study and discussion" may be said, in fact, of the whole of the Lodge Collection and, it must be added, a joy to the eye as well. In the foregoing descriptions and comments the writer makes no greater claim than that they may afford a glimpse of a beautiful and well chosen collection of works of art of a day which is indeed bygone.

SOME PORCELAIN in the PLYMOUTH MUSEUM

By GEOFFREY WILLS



Fig. I. Europa and the Bull, circa 1750. Height 6½ in.

THE Museum and Art Gallery at Plymouth contains a very fine collection of the hard-paste porcelain manufactured in that city and at Bristol by William Cookworthy some two centuries ago. This has been dealt with from time to time in various publications, and received the wide interest it deserves when it formed the nucleus of an exhibition held in the Gallery in 1955 on the occasion of the 250th anniversary of the birth of Cookworthy. Apart from a comprehensive display of the productions of the one and only native hard-paste factory, the Museum contains a number of other specimens which are representative of most of the XVIIIth-century English makers.

Illustrated in Fig. I is a white porcelain group of "Europa and the Bull." This is of the much-discussed "Girl in the Swing" type, which is assigned to the Chelsea factory circa 1750. The group is not only well modelled externally, but shows experience and ingenuity in the method by which the hollow interior was carefully strengthened to prevent collapse during firing; the internal construction is clearly seen in Fig. II. It may be noted that the piece was at one time in the collection of Dr. Diamond of Twickenham, and that it was considered by one of its former owners to have been made at Bow.

In his *Old English Porcelain*, the late W. B. Honey pointed out that many of the groups and figures of this class are defective; not only were they glazed in spite of breaks in the clay body which must have been obvious when the glazing was carried out, but others have plainly warped when in the kiln. He wrote: "Their undecorated state is also a confirmation of the view that for the greater part they were

never considered to be worth finishing." The "Europa" under discussion had her right arm broken (at the back of the bull's head and not visible in the photograph); this occurred at some period of the making of the piece, and it was joined later with slip of a tint different from that of the rest of the piece, and glazed over with the whole. It was not a neat repair, but such things are often found in early porcelain from all factories, and more usually the "botching" is concealed almost completely by subsequent enamel decoration. It is quite possible that this was the intention of the makers of these figures, and that somehow it was never

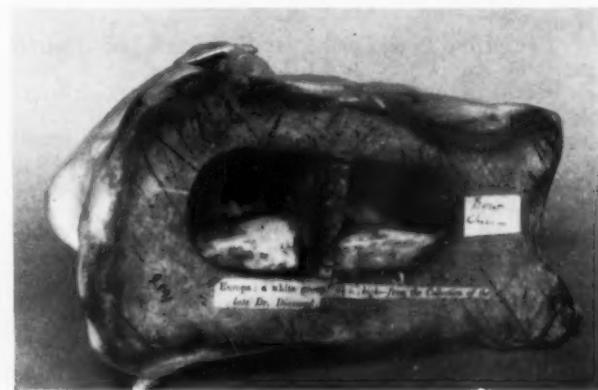


Fig. II. Underside of the group in Fig. I.

SOME PORCELAIN IN THE PLYMOUTH MUSEUM

realized. Perhaps some disaster—bankruptcy, a fire?—overtook the makers before the final operation, and the half-finished products came on the market eventually in their present state. Under the circumstances, it would appear doubtful that they were made at Chelsea along with the contemporaneous carefully decorated anchor-marked pieces, but until a more acceptable attribution can be made that label is the most convenient one. Whatever their provenance, their rarity cannot be denied; a fact that is reflected on their occasional appearances in the auction room.

A typical early Bow figure from the hand of the man known as the "Muses" modeller is shown in Fig. III. It depicts Apollo, and the flowing pink cloak worn by the muse of Poetry and Music gives a movement to the whole that is belied by the expressionless and feminine face. None of this class of figures is commonly found, but they are rarest when coloured. Quite a few Bow pieces have come to light in recent years bearing inscriptions or initials incised underneath of their bases, and it is to be hoped that one day one of these may help to identify the modeller of these distinctive Muses; an artist who, along with too many others, has hitherto eluded detection.

Chelsea boxes and covers in the form of fruit, vegetables, fish and flowers have become immensely popular within the last decade. A typical example is illustrated in Fig. IV; a pomade pot of pear shape entirely covered in forget-me-nots. Also at Plymouth there are some other of these small boxes, including an apple with caterpillar handle, and a vividly painted melon. The origin of most of these realistically modelled and painted articles was Meissen, where they began to appear in the early 1740's. They quickly became fashionable, and it was not long before most porcelain factories and many potteries were making them. Finally, even the Chinese produced such things to Western order, and a large tureen in the form of a boar's head, of which there is an example at the Victoria and Albert Museum, is



Fig. IV. Chelsea "forget-me-not" pomade pot. Height 5 in.

one of several essays in providing life-like ornaments for European dinner-tables.

Until quite recent years, it was assumed generally that the Worcester factory confined its output to plates and dishes and tea-sets. The production of figures, announced in an auction sale advertisement of 1769 and actually witnessed by a visitor, Mrs. Lybbe Powys, in 1771, was admitted, but their excessive rarity meant that they were known more by reputation than by sight. Gradually the list of figures, and of pieces other than "flat ware," is being extended, and the most recent publication devoted to the subject, Mr. H. R. Marshall's *Coloured Worcester Porcelain*, published late in 1954, shows many examples of undoubtedly genuineness that hitherto have gone unrecognized.

The small tureen and cover in Fig. VI is known more familiarly in Chelsea, and is one of the more common of the vegetable models from that factory. Apart from exhibiting the characteristic paste and glaze, examples from Worcester invariably bear transfer-printed butterflies on them; usually in monochrome, but one with coloured transfers has been recorded. The example illustrated is unusual in that only the cover bears transfers, while others have them on both cover and base, and because the inside of the cover has the Plymouth mark in red (the alchemical sign for tin). It may be stressed here and now that the piece was not made in that town. Why the mark should have been put on it would seem impossible to say; it does not appear to have been added since the article was made, and after 200 years the reason for its presence can only be guessed or ignored.

Equally as rare as the cauliflower tureens are the Worcester tureens in the form of partridges. Taken from Meissen models of the early 1740's, they have long been well known in both Chelsea and Bow, but it was only in 1949 that the first Worcester example was recognized. Since then a few more have come to light, and they are known to exist fully coloured, or, as shown by the pair at Plymouth, of which one is illustrated in Fig. V, in white with slight gilding. Examples of these tureens from all three of the English



Fig. III. Bow coloured figure of Apollo. Height 6½ in.

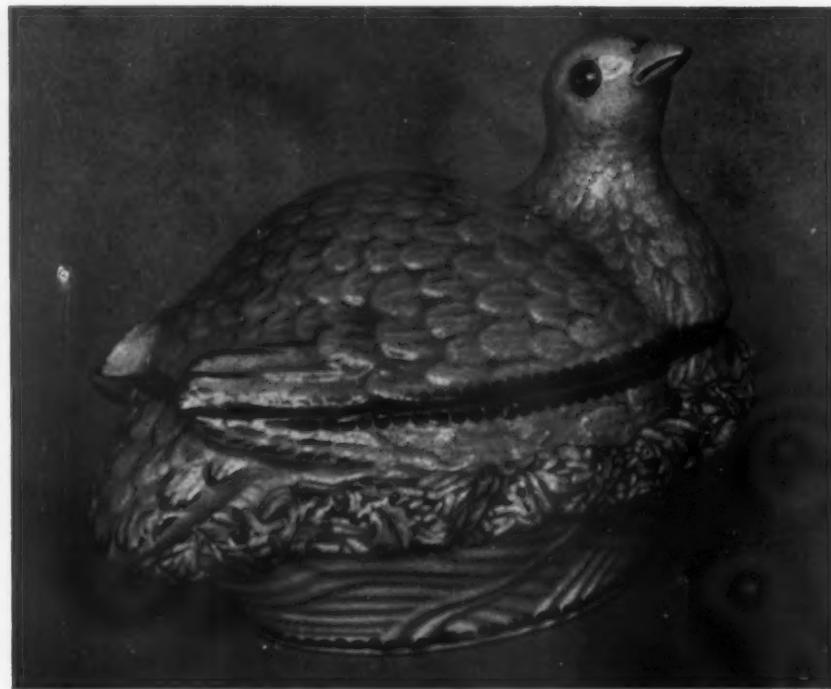


Fig. V. Worcester seated partridge tureen. Length 6½ in.

factories vary noticeably and interestingly in size, as can be seen from the lengths listed here :

Bow	(Schreiber, 64)	7½ in.
	(H. Allen, 16)	5 in.
	(Schreiber, 65)	5 and 5½ in. (a pair)
Chelsea	(H. Allen, 65)	5½ in.
Worcester	(Marshall, 380)	6½ in.
	(Marshall, 386)	6 in.

(Fenton Ho.,
Hampstead) 6 in.
(Plymouth, Fig. V) 6½ in.

A variant Chelsea model showing the seated bird with its head turned towards its tail is in the Cecil Higgins Museum, Bedford, and measures 6½ in.

The many figures and groups produced at the Derby manufactory from the 1750's onwards have received much attention from collectors and students in the last thirty years. The late E. E. Hyam's small book, *The Early Period of Derby Porcelain*, published in 1926, did much to identify positively many specimens that had been masquerading for too long under other names. In contrast, scant attention has been or is paid to the early table-wares from the same



Fig. VI. Worcester lettuce tureen and cover, the latter with Plymouth mark. Length 4½ in.



Fig. VII. Derby jug, initialled I.S., circa 1760. Height : 5½ in.

SOME PORCELAIN IN THE PLYMOUTH MUSEUM



Fig. VIII. Longton Hall sauceboat. Length 8 in.

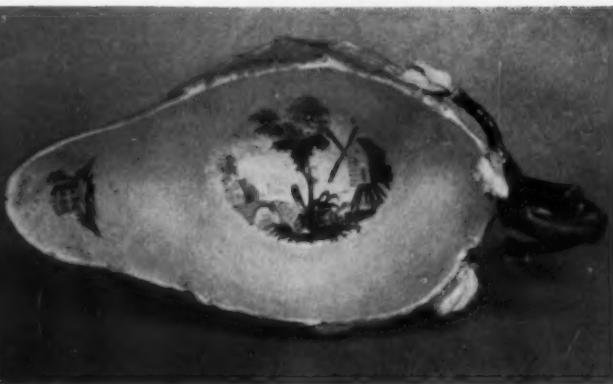


Fig. IX. Inside view of sauceboat in Fig. VIII.

factory. These, unlike many of the ornamental pieces, bear comparison with almost anything that was being produced elsewhere in England, and it seems unfortunate that they are not more highly esteemed to-day. An instance is the jug shown in Fig. VII, which displays both good potting and excellent decoration, as well executed as they are tasteful. The painting is very detailed, almost on the scale of a miniature, but retaining a virility associated with freer work. It is in the style of much Continental work of the time; not unexpected in the production of a factory which proclaimed itself in advertisements as "the second Dresden."

The jug in question is made more than usually interesting by the fact that the bags of grain, mostly stacked against the broken tree, but one of which is being borne away on the back of a man, bear the initials "I.S." These may be those of the person for whom the jug was made, or they may have been introduced there by the artist as a subtle, but not unusual, method of signing his own work.

The cause of steady argument for many years, the Longton Hall factory is shortly to be the subject of an important monograph, and the controversies that have raged about many of its productions will perhaps be settled once and for all. The factory was at work for a period of about ten years, but by some inexplicable mischance it remained almost completely forgotten until 1881, when J. E. Nightingale reprinted for the first time a few XVIIIth-century newspaper advertisements referring to it.

One that was not found by Nightingale, but was reprinted in 1931 in the *Transactions of the English Porcelain Circle*, by Mr. A. J. B. Kiddell, may be of interest to a wider audience. It appeared in the *General Evening Post* of October 3rd, 1758, and read :

"LONGTON CHINA-WAREHOUSE,

At the Corner of St. Paul's Church-Yard, next Watling-Street, London, is now open.

WHERE may be had great Variety of fine China Ware, useful and ornamental, both blue and white and finely enamelled, viz. Cups and Saucers, Coffee Cups, Cream Jugs, Tea Pots, Bowls, Basons, Mugs, Decanters, Sauce Boats, compleat Tea and Coffee Sets, Chocolate Cups and Saucers, ribbed, fluted, pannelled, and plain, with fine enamelled China Dishes and Pots, Vases, Figures, and Flowers, &c. As likewise at the China-Manufactory, near Stone, Staffordshire. Orders sent to either of these Places will be gratefully received, and punctually complied with.

N.B. Whereas several Persons have been so far misinformed, as to fancy some of the Staffordshire Earthen Wares were the Production of this Manufactory, they have expressed the greatest Surprise at finding this to be the most beautiful China they ever beheld."

In 1906, W. Bemrose published a volume devoted entirely to the subject, Longton Hall porcelain, but it is agreed that this, in the words of one critic, contains, "much other porcelain in error." Six years later, in a letter to the *Connoisseur*, was published an auction announcement from the *Salisbury Journal* of September 8th, 1760, relating to the sale of the Longton Hall stock, to take place in the cathedral city.

Since then, the story has been pieced together slowly and with great ingenuity; for the makers seldom marked their wares, and resemblances in paste, style of modelling and painting have been the slender basis for research. To-day, a good number of pieces may be ascribed to the factory with confidence, and in this category are sauceboats of the type shown in Fig. VIII. Not only do they tally with the factory's advertisement of 1757 referring to "leaf Basons and Plates" but a distinctive yellow-green enamel is used to outline the moulded shapes and the ribs are picked out in a characteristic mauve. Fig. IX shows the inside of the piece in Fig. VIII. It is painted with a landscape of a type that is found on related wares, having the foreground occupied by a bunch of broad "aspidistra" leaves, of which some are bent over.

It may be seen from the foregoing that the Plymouth Museum is the possessor of a number of important examples of the art of the XVIIIth-century maker of porcelain. This is the more fortunate, in view of the very high prices realized by comparable specimens sold at auction; a fact that would place their acquisition to-day far beyond the means of a provincial gallery. Although the Museum, like many others, is aided by a group of active Friends, there is a limit to the amount of money they find themselves able to contribute to any one object. City councils can seldom be persuaded that old porcelain has any importance or interest, and the task of a curator is not easy. In the case of Plymouth, both Friends and Council have contributed to provide a fitting memorial to Cookworthy, while other makers owe their representation in the Gallery to the interest and munificence of local donors.

KENWOOD SUMMER EXHIBITION

With the assistance of numerous provincial museums, the L.C.C. have arranged an exhibition at the Iveagh Bequest, Kenwood, of more than a hundred paintings by Julius Caesar Ibbetson (1759-1817). These include Ibbetson's only venture in decorative painting, the set of panels executed for the second Earl of Mansfield and formerly in the Music Room at Kenwood. Once thought to have been destroyed, these decorations remain the most important additions that the L.C.C. has made to the collection.

The exhibition will remain open until September.

CERAMIC CAUSERIE

BOUQUETS IN BISCUIT

THE Bristol porcelain plaques modelled with portraits and coats-of-arms are rare but quite well known, and many of them were recorded by the late Wallace Elliot in the *Transactions of the English Ceramic Circle*, No. 1, 1933, page 23. In the same medium were made small bird's nests complete with eggs and with each twig carefully modelled. Some of these pieces were made in Richard Champion's time, but others were made at Bristol during the 1840's by Edward Raby (died 1867), a potter employed at Pountney and Goldney's Pottery. Authenticated examples of Raby's work are illustrated by W. J. Pountney in *Old Bristol Potteries* (1920), and others may be seen in the Herbert Allen Collection at the Victoria and Albert Museum. Somewhat similar floral pieces were made also on the Continent, and are barely distinguishable from those made here.

COAL-FIRED KILNS

Henry Delamain is known to have been one of the partners in the short-lived Battersea enamel works, founded in 1753 by Sir Stephen Theodore Janssen and John Brooks. Shortly before that date Delamain purchased an earthenware manufactory in Dublin, and proceeded to experiment with the use of coal in place of wood for firing the productions.

Hugh Owen in *Two Centuries of Ceramic Art at Bristol* (1873, pages 393 *et seq.*) reprinted some letters written by Delamain referring to his success in this venture. The first, dated December 18th, 1753, is addressed to his wife Mrs. Mary Delamain, and enjoins her to tell Mr. Stringfellow, apparently a trusted employee, to write to him at Liverpool immediately and state that the firing of the large kiln had been completely satisfactory. He instructed: "Right or wrong beg of him to write it was burnt twice before I left Ireland, and once since, and that it succeeds so well that not a bit of ware was smoked and that it Glazes the Ware better than Turf and Wood and makes it harder . . .". With this letter was enclosed another addressed to Stringfellow himself, in which Delamain added: "Suppose it has hapned quite the reverse do you write what I desire you for your own advantage as well as my Credit, for I have set them all on fire to burn their Ware with coals . . .".

Delamain received a grant of £1,000 from the Irish Parliament in 1753, and two years later was the recipient of one of £1,100 from the Dublin Society. The reason for the suggested possible perjury on the part of Stringfellow was to enlist the support of the potters of Liverpool in an attempt to gain a grant from Parliament in London. Although the petition was presented to the House of Commons on January 21st, 1754, and was referred to a committee for examination and report there is no further mention of it in the Journals of the House, and there seems to be no record of its fate.

Delamain died on January 8th, 1757; the exact date does not appear to have been recorded previously. His passing was noticed in the columns of the *General Evening Post* for January 21st, 1757 (No. 3596):

"On the 8th instant died at Dublin Mr. Henry Delamain, who carried on, and was Proprietor of, the extensive Earthenware Manufactory there."

The claim of Henry Delamain to have been the first man to fire and glaze pottery with coals has not been disputed over the years. In Dr. Bernard Watney's recently published book on Longton Hall it is made clear that the wares made there were fired with this same fuel. The practice at Longton dated from some time prior to September, 1754, when a Schedule of debts outstanding on the first of that month includes the amounts of £44 6. 0. and £1 5. 6. "for coals" (*Longton Hall*, 1957, page 61).

A reference that is accepted by Dr. Watney as being to the Longton Hall factory was made by Dr. Pocock in 1750 (*Travels*, Camden Society, 1888-9. Vol. I, page 7). It reads: "... there are some few potters here, and one I saw at Limehouse, who seem'd to promise to make the best china ware,



A BRISTOL PORCELAIN BOUQUET

but disagreed with his employers, and has a great quantity made here for the oven, but he cannot bake it with coal, which turns it yellow, wood being the fuel which is proper for it." (See Watney, page 6, where part of this passage is quoted directly from Pocock's original MS in the British Museum.)

Dr. Pocock implies that the potter he saw was used to firing his work in the more normal wood-burning kiln, and found on arrival at Longton that he would there have to use a fuel to which he was unaccustomed. We may wonder whether his efforts at modelling "statues of elephants, lions, birds, etc." were wasted or eventually did get fired, and in what type of kiln.

It would appear that coal was in use unquestionably at Longton, if not also elsewhere, some time before Delamain used it, and this may be the reason why no more was heard of his petition for a grant from Parliament in London in 1754.

CERAMIC ABERRATIONS—II

Following a note under the above title in *Ceramic Causerie* for May, 1957, some further examples of ingenious and extraordinary uses to which china has at times been put have come to light. The *Official Descriptive and Illustrated Catalogue of the Great Exhibition*, 1851, records that W. T. Copeland, of Stoke-on-Trent and 160 New Bond Street, displayed: "Examples of the *Atmopyre*, or gas stove, enamelled and in the Pompeian style." At the Exhibition were shown also what were described carefully as:

"Patent *Atmopyre* hoods, or artificial embers; they are made of porcelain; the gas is introduced into the interior, and escapes through small perforations in the sides, 1-50th of an inch in diameter, and when ignited, burns with a pale blue flame, and emitting little or no light, in a few minutes the mass becomes red-hot. They thus constitute, when used in the aggregate, a solid fire."

The same exhibitor, David Owen Edwards, showed also: "A kitchen range of porcelain, adapted to bring into use the *Atmopyre* hoods."

GEOFFREY WILLS

Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, APOLLO Magazine, 10, Vigo Street, London, W.1.

PARIS NOTES

By JOHN PROSSOR

"HOMAGE À NICOLAS DE STAËL" AT M. JACQUES DUBOURG

TO-DAY, over two years after that unhappy event, the clouds of emotional, sentimental hysteria which surrounded the death of Nicolas de Staël have largely cleared. Now it should be possible to judge his true stature as an artist with greater accuracy—to stand at a distance and see him in company with his contemporaries. It is not therefore without a little trepidation that one approaches M. Jacques Dubourg's "Homage à Nicholas de Staël." It is over a year since the last large exhibition of his work and in that time we have seen a great many new paintings. Now one is faced with the problem of trying to judge, after the heat of passion has died down, whether these objects of so much adulation bear the weight of time. It is difficult to dispel the faint but nagging doubt which lingers at the back of the mind—difficult, that is, until one enters the gallery. Then the mountainous power of de Staël's genius sweeps away the puerile uncertainty and the meanest sceptic must feel shame at his doubt as he stands reassured.

M. Dubourg has succeeded, within the limitations imposed by the size of his gallery, in bringing together a representative selection of works from all periods between 1943 and 1955. In addition, about half the twenty-one items have not previously figured in a public exhibition. The earliest on view, "Composition, 1942-43," is of interest chiefly from a documentary point of view, but the second, of 1944, whilst still unsure, heralds the emergence of the coherent individual style which is further developed in No. 3, "Composition, 1945," illustrated here (Fig. I). During this period the musical element, in the shape of somewhat mannered calligraphic signs, was, from being a constructional element of the composition, becoming an integral part—in a way similar to the architectural integration of rhythm, form and harmony. His palette still reflected that violent metaphysical preoccupation which had evinced itself as early as 1932 and which may later have played a part in the manner of his death. "Composition, 1950," No. 7, illustrates de



Fig. I. NICOLAS de STAËL. Composition, 1945. 116x89 cm.
Galerie Jacques Dubourg.



Fig. II. ALBERTO GIACOMETTI. Portrait of Jean Genêt.
72x59 cm.
Galerie Maeght.

Staël at his brilliant best. In tones of ochre, yellow and grey he displays his superlative command of density and mass, light and space, rhythm, and tension, and in so doing lets fall on to the mind a shaft of brilliant light, illuminating for us values and truths and a harmonious other world of which we were previously only dimly aware.

GIACOMETTI AT THE GALERIE MAEGHT

The familiar Giacometti, the same thing—that was my first impression on entering the room. But is it the same? Certainly the faintly etched portraits and flattened, attenuated sculptures retain a likeness which appears very similar to all his work of the last ten years or so. But sameness—that is another question. The present, fashionable conception of aesthetics dictates that an artist's work must change from year to year. It matters not that he do something superlatively well, he must change and if he fails in that he is to be condemned. It will be answered in support of the popular view that individual artistic volition must lead inevitably to amendment, alteration and advancement. But if the volition lacks power and the fog of doubt and uncertainty obscures the vision progress must be slow.

All true art must be considered in the context of its own time—the social, economic, historic, philosophical and psychological forces which exercise their gravity on the creative being. This consideration is more than necessary in the case of Giacometti. His work is of our time—indeed, many would say that it is our time. The time of Existentialism, the isolation of the individual, the recoil of the mind from the unintelligible outside world into the familiar realm of the imagination. Jung has written, "All creative work is the offspring of the imagination and has its source in what one is pleased to call infantile phantasy." This seems to me to be the key to Giacometti's work. It is significant that he never regards a work as finished, that he destroys much of it before it has ever been shown, that he works mainly at night and that for years he has employed the same models—intimate friends and members of his family. The thick impasto on each of his portraits bears witness to the endless amend-



Fig. III. LAPOUJADE. *Les Elephants.*
Galerie Pierre.

ments and qualifications his brush has made and the faint, tentative lines in his drawings register his reluctance to commit himself. The relevant number of *Derrière le Miroir*—a title which in this case appears significant, for Giacometti's is a world seen through a mirror—contains a commentary by Jean Genêt which partly at least puts the artist's philosophy into perspective. As a counter-commentary several portraits of Genêt, one of which is illustrated here (Fig. II), are included in the exhibition.

Further, seemingly innumerable questions raise themselves. A painter sculpting? A sculptor painting? Introspection allowed too free a rein, shackling the creative force? This is no place for a discussion on the aesthetics of contemporary art—nor have we the space—therefore it must suffice to say that Giacometti is an artist of great and undeniable talent who, even more than most artists, works not to illuminate for others but towards the solution of his own problems. "It was not the outward form of human beings which interested me, but the effect they have had on my inner life"—we have it in his own words.

LAPOUJADE AT THE GALERIE PIERRE

Robert Lapoujade, born at Montauban in 1921, has painted in an abstract idiom since about 1949. Previous to that he was concerned chiefly with portraits of literary personalities—Eluard, Sartre, Claudel, etc.—a taste which may have sprung from his own literary leanings, for he has produced a number of interesting and articulate essays including *Les Mécanismes de Fascination* on abstract art and *La Peinture d'Aujourd'hui et son Ambiguité*. The term "abstract" has recently been so over-worked and abused that it is becoming increasingly difficult to know what it implies. Lapoujade's work is, from the purists' point of view, hardly abstract—rather, abstracted. He uses recognizable forms which bear a direct relation to the titles of his paintings (Fig. III). He shows in the handling of his material that Parisian facility which gives an additional quality of sensuality to the painted surface. His formalization of subject is carried far enough for the eye to be entranced simply by light and colour yet, for those who want it, there is always a subject which may be reverted to at will. He is a painter whose very professionalism warrants his place in the many collections where he is represented.

TINGUELY AT THE GALERIE EDOUARD LOEB

The exhibition of Tinguely's recent work, presented jointly by M. Edouard Loeb and Mme. Denise René, consists entirely of what are described as *machines*. Personally, although I find that an unsatisfactory word, I am unable to think of a better one. *Tableaux mobiles* is a possible alternative. The constructions consist of a flat board which hangs on the wall. A number of cut-out, shaped pieces of sheet metal are mounted on spindles transfixing the board and driven by a small electric motor behind the board. In most cases the background is white and the moving forms black but in a few the order is reversed. The metal pieces take almost every conceivable geometric and asymmetric shape, many of which are similar to those found in Cubist painting. The shapes revolve, either concentrically or eccentrically, forming

ing a series of images both real and imagined. As the spectator watches the measured movements a mental picture is built up composed of the whole series—past, present and future—of actions performed by the shapes. No doubt the effect on individuals differs even more than in the case of traditional pictures, but I found them extremely interesting and each with a markedly different emotional effect. Tinguely, born at Basle in 1925, is influenced by Marcel Duchamp, and his work may eventually prove its value as a continuation of the older artist's experiments. Certainly these strange rather exotic creations should be seen if the opportunity presents itself.

LANSKOY AT THE GALERIE LOUIS CARRÉ

Lanskoj is a typical example of the Russian *émigré* painter harmoniously assimilated into l'Ecole de Paris—a fusion which has produced many great painters in the past. The force of national characteristics in painting should never be overlooked, and in the case of the Russians it is usually very difficult to do so. They can, after all, fairly claim to be the instigators of abstract painting as we know it and it seems that often they are driven in that direction by a force stronger than themselves. Proof of this is the fact that to-day, despite everything the authorities have done to prevent it, there is in the U.S.S.R. a strong school of abstract painting composed of men who, in all probability, have never seen anything more modern reproduced than the Fauves or Cubists. This disposition, this metaphysical compulsion towards abstraction, is particularly evident in the work of Lanskoj (Fig. IV). It is as though he had arrived at his conclusions alone, uninfluenced and individual. He believes personally in the essentially abstract nature of all painting, that there is no progress but that there is evolution, that we paint and that we live alone just as we die alone. It is this, very Russian, philosophy which gives his work its quality of uniqueness, each painting whole, alone and self-contained. It is true to say, and no discredit to either artist, that Lanskoj and de Staél share many features in common.

COURTIN AT THE GALERIE JEANNE BOUCHER

At this, one of the most historic galleries in the history of abstract art, managed since the death ten years ago of Mme. Boucher by her nephew M. Jaeger and Mme. Bois, the latest successor to such names as Kandinsky, Klee, Baumeister, Bissière, Vieira da Silva, Ernst, Arp, Tobey, Laurens and many others, including de Staél in 1945, is the young engraver Courtin. His technique of deep engraving combined with the use of very soft or wet paper gives his work a relief effect. The small scale he prefers appears to impose restrictions which limit the emotional, but not sensual, impression his engravings make. Nevertheless they embody strength and a tenuous rhythm which strangely create an image of tranquillity.

MAGNELLI AT BERGGRUEN ET CIE

Now nearly seventy years of age, Magnelli retains the place he has held in modern art since he joined the Futurists in 1913. In this exhibition of, mostly recent, *collages*, his work still shows a strong affinity to that of Gino Severini—the most important member of that group. There is, too, the Cubist background from which source the Futurists drew most of their inspiration. At times smacking distinctly of the *cuisinier*, his compositions yet retain a certain undeniable freshness and vitality which belies the artist's age.



Fig. IV. ANDRE LANSKOY. "Affectueusement à Paolo Uccello." Painting. 1957. 97 x 195 cm.
Galerie Louis Carré.



Fig. V. MODIGLIANI. Cariatide Rose.
Galerie Creuzevault.

CAMPIGLI AT THE GALERIE DE FRANCE

It is pleasing to discover in Campigli's large one-man exhibition indications of the artist's attempt to add a further dimension, both physically and artistically, to his paintings. His Etruscanesque, stylized terra-cotta coloured women have been familiar to followers of modern art for more years than most of them would probably care to remember. The very timelessness of his models lends strength to the feeling of *déjà vu* as one regards his eternally incubating cosmos. Now, however, the inclusion in some paintings of a landscape background constructed sculpturally and bearing some resemblance to the Space Constructions of Pevsner and others, adds energy to what was becoming an over-formalized, too lifeless style. It also implies that Campigli may make a further departure and move away from the cellular composition he has employed in many of his pictures—as though he were about to resurrect the Etruscan women who have lain in their sarcophagi for so long and give them life. It is to be hoped that he will.

INAUGURAL EXHIBITION AT THE NEW GALERIE CREUZEVAULT

To mark the opening of their splendid new gallery at 9, avenue Matignon, Messrs Creuzevault assembled some hundred paintings and drawings representing most of the great XXth century masters. Pride of place would be given by most people to the huge Rouault "Le Clown Blessé," 1933. Much exhibited in most of the major European museums, it never loses its force or impact. A fine Braque of 1927, Utrillo's "Eglise de Grosley", 1909, showing him at his best, and Léger, Picasso, Chagall, Soutine also contribute. The Modigliani "Cariatide Rose" (Fig. V), illustrated here, and formerly in the collection of Roderick O'Connor, has all the power of his magnificent line and a special sculptural appeal.

"PLAISIR DE LA PEINTURE" AT M. ALFRED DABER'S

For once an exhibition of this sort is aptly named. M. Daber has succeeded in assembling thirty-seven paintings of the

XIXth and early XXth centuries all of equally outstanding quality. It is a show which demands no exercise in mental agility and gives simple pleasure in more than ample measure. Much of the enjoyment for the serious student is to be derived from the fact that none of the exhibits requires qualification—they are all authentic in the highest degree. The three Monticelli's will do much to repair the damaged reputation of this very under-rated artist. Van Gogh's admiration for the older man is easy to understand before such paintings as "La Conversation" and "La Ferme aux Arcades" whose light and colouring is magnificent. Delacroix is seen in familiar vein, but in addition there are two flower studies which most would say were the work of Redouté. Corot again, besides the expected, produces a surprise. His "Franciscain en Prière" (Fig. VI), whilst embodying a degree of sentimentality hardly to be expected from that artist and not altogether to many people's taste, is yet extremely interesting. Guigou is here shown as yet another under-rated artist. The two Maillols reveal the sculptural imagination at work on a plane surface with the strength one would expect from that hand. Each year M. Daber and his son give us an exhibition which not only gives pleasure but leaves us looking forward to the next. We may expect something of similar standard next year.

OTHER EXHIBITIONS

The following, which will be reviewed in a later issue of APOLLO, should be noted by the visitor :

Retrospective Robert Delaunay, Musée d'Art Moderne.

Retrospective Alfred Sisley, Durand-Ruel.

Medieval Czechoslovakian Art, Musée des Arts Décoratifs.



Fig. VI. COROT. Franciscain en Prière. 48×33 cm.
Galerie Alfred Daber.

NEWS and VIEWS from NEW YORK

By RUTH DAVIDSON

NEW YORK in the summer is a tourist town; for every shipload of Americans disembarking on foreign shores, an equal or probably greater number converges on the metropolis. The various museums and galleries that remain open plan special exhibitions for these off-season visitors, frequently more discerning and certainly more appreciative than many New Yorkers who boast of never having set foot in the Metropolitan Museum!

That institution, however, inevitably figures in most tourists' plans. In addition to the permanent installations, two special exhibitions may be seen there throughout this summer. One puts on view the Museum's extensive collection of sculpture by Auguste Rodin along with works by such other XIXth- and XXth-century French masters as Degas, Maillol, Brancusi, Bourdelle, and Despiau. Rodin's bronze figures of Adam and Eve, designed for the great "Gate of Hell" that was left unfinished at the sculptor's death; a small bronze of "The Thinker" and a colossal plaster cast of the same subject presented to the Museum by the French Government; and a group of marble sculptures including "Love and Psyche," "Pygmalion and Galatea," and "The Hand of God" (Fig. I) are probably the best-known of the pieces on exhibit. The fine bronze "Head of St. John the Baptist," a gift to the Museum in 1893, was one of the first works by this artist to be exhibited in America. At that time, hard as it is to remember to-day, Rodin was "advanced" to a degree that outraged many of his compatriots. Yet for some reason—perhaps because this sculptor, later to be hailed as a second Michelangelo, was more easily understood against the background of the American Renaissance that began with Richard Morris Hunt and flowered in the Columbian Exposition in Chicago (1892-93)—Rodin found patrons here, and he expressed his gratitude in a gesture rare for him by giving the Metropolitan the series of plaster studies for hands that is one of the



Fig. I. AUGUSTE RODIN. The Hand of God. Marble.
The Metropolitan Museum of Art.



Fig. II. SITULA, Apulian. c. 350 B.C. Decorated in the manner of the Lycurgus painter. On the underside of the base is a young girl's (?) face in glaze outlines.
The Metropolitan Museum of Art.

highlights of the present show. The series of Degas bronzes from the H. O. Havemeyer collection is also on view. These studies of ballet dancers, racehorses, and bathers were cast from wax and clay models found in the artist's studio after his death in 1917. The complete set consists of seventy-three figures; the Havemeyer series, part of the great bequest of works by the French Impressionists that came to the Museum some thirty years ago, lacks only two items and is probably the largest in America.

In an adjoining gallery the sixty-five black-figured and red-figured Greek vases recently acquired by the Museum from the estate of William Randolph Hearst are on exhibition together prior to being dispersed among the galleries of classical art. This notable group, illustrating the development of Greek figure painting from the archaic through the late classical style and including a number of masterpieces, raises the Metropolitan's collections to a new level of importance. All but five examples are of Attic provenance and a number have been attributed to the most celebrated potters and painters. The hydria decorated by the Troilos painter (c. 480) with a picture of Triptolemos aloft in the winged chariot and the well-known amphora by the Berlin painter showing a singer accompanying himself on the kithara are among the most memorable; a photograph of the figure on the latter, enlarged to life size, makes an effective decoration on one wall of the gallery while dramatizing the miraculous drawing of the motif.

Hearst began collecting vases in 1901 and continued for nearly half a century; this interest was shared, in the early days, by his mother, Phoebe Apperson Hearst, who gave her large archaeological collections to the University of California. Overflowing the house on Riverside Drive in New York, the vases were moved in 1935 to the San Simeon (California) Castle, arranged along the tops of the tall

bookcases lining the library, and fastened down with wires to protect them against earthquakes. As the collection grew, the overflow went into a vault in the castle, or remained in packing cases in a warehouse. There were eventually more than four hundred vases, making up a collection only to be compared, for size and quality, to those assembled in the XIXth century by Thomas Hope, Samuel Rogers, and Count Pourtales-Gorgier. Many of the Hearst vases, in fact, had passed through these or other famous collections before coming to America. Featuring such exotic material with a special exhibition was something of a gamble for the Museum, which, like most American institutions, sets great store by high attendance figures. It paid off handsomely; the show has been a popular one, thanks in large part to imaginative installation and lucid expository labelling.

The sculptured lions that survey Fifty Avenue from their high pedestals in front of the New York Public Library are usually surrounded, on any clear summer day, by an eager crowd of amateur photographers. This season, however, they are sharing the limelight with a whole menagerie now on view in the special exhibition, "Birds and Beasts," in the Print Galleries upstairs.

Drawing on the Library's immense resources in the graphic arts to cover six centuries of printmaking, as well as most of the animal kingdom, the show includes work by such early masters as Durer, Cranach, Wencelaus Hollar, and Johann Ridinger, and contemporaries like Picasso, Kokoschka, Antonio Frasconi, Fritz Eichenberg, and Gerhard Marcks. The symbolic bulls cavorting nightmarishly in Goya's etching, "Foolish Extravagance," and Bonnard's patient cab horses; Delacroix's "Royal Tiger" and the arch, sidling felines of Manet's "Cats' Rendezvous"; the lion in Rembrandt's great etching of "St. Jerome at the Pollard Willow" and the rabbits on Toulouse-Lautrec's lithographed cover for "La valse des lapins," are only a few of the creatures, familiar or exotic, that meet in this spirited parade. Although variety of treatment, rather than rarity, was the primary consideration in selecting the prints, the exhibit includes some highly prized examples; Durer's "St. George and the Dragon," for instance, is accompanied by a counterproof of rare quality, and the hunting scene by Ridinger is considered to be one of the earliest mezzotints.

Erste Chinesische Karte. 1715. Zeigt die Karte des großen Reichs. Ein großer Berg ist in der Mitte dargestellt, der die Form eines Drachen hat. Auf dem Berg sind zwei Löwen, die auf einer Kugel sitzen. Ein Löwe ist auf der Kugel sitzen, während der andere auf dem Rücken des Drachen sitzt. Der Drache ist sehr groß und hat eine lange Zunge. Die Karte zeigt die Gebiete von China, Korea und Japan. Es gibt auch eine Legende, die die Geschichte des Drachen und des Löwen erzählt.

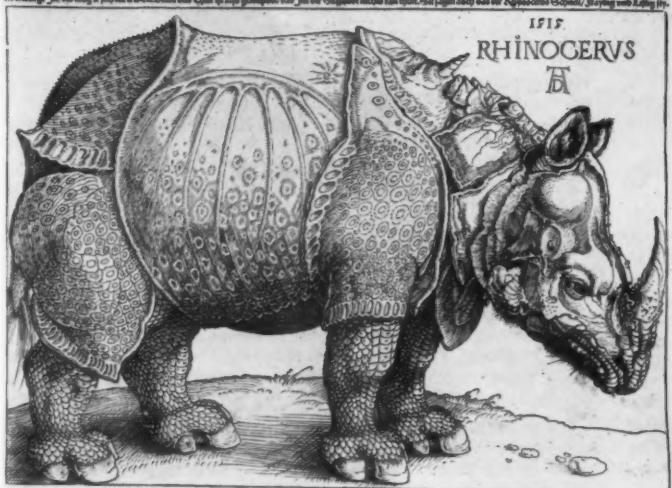


Fig. III. ALBRECHT DURER. Rhinoceros. Woodcut.
New York Public Library.



Fig. IV. LEONARD BASKIN. Porcupine. Woodcut.
New York Public Library.

The Cooper Union Museum for the Arts of Decoration, to give this distinctive New York institution its full title, celebrates the sixtieth anniversary of its founding this summer with a special exhibition representing the large and varied collections available for study there. The intention behind this event is not merely to put the Museum's treasures on view but to call attention to its unique programme of service to designers, students, the public, and the many industries devoted to decoration that centre in New York. An adjunct of the art and technical school founded by Peter Cooper, inventor and philanthropist, in 1859, the Museum was created by Cooper's granddaughters, the Misses Sarah and Eleanor Hewitt. Travels in Europe in the 1880's had made these energetic collectors aware of the new interest in the decorative arts of the past as an inspiration to craftsmen of the present day.

The results achieved by Alfred de Champeaux and his associates at the Musée des Arts Décoratifs in Paris had helped to shape their plans, and they were ready to seize the opportunity afforded when a balcony on the fourth floor of Cooper Union was found to be available. Starting, like so many young museums, with little more than plaster casts, the new institution soon began to acquire original materials of signal importance. Its rich collection of historic textiles was founded on an early gift of silk fabrics by the old Lyon firm of Tassinari and Chatel and a spectacular donation by J. P. Morgan of rare medieval and Coptic examples.

The Piancastelli Collection of original drawings by Italian architects and designers was the first important acquisition in a field where the Museum is now pre-eminent. Furniture, ceramics and glass, wallpaper, metalwork, woodwork, and many other decorative accessories not frequently exhibited in museums make up the approximately 70,000 objects in the permanent collections to-day. Still housed in Cooper Union's colonnaded red sandstone building on Cooper Square, this remarkable assemblage and the library and research facilities that have been developed along with it are readily made accessible to any serious student. The current exhibition, puts on view—to mention only a few exceptional items—a drawing for an overdoor by Francesco Guardi; Hispano-Moresque and Spanish figured silk textiles of the IXth through the XIIth centuries; and a fantastic sculptured chair after a design by Pergolesi.

THE LIBRARY SHELF

LORENZO GHIBERTI

By E. H. GOMBRICH

LORENZO GHIBERTI, by Richard Krautheimer, in collaboration with Trude Krautheimer-Hess, Princeton University Press and Oxford University Press. £12 net.

IT used to be said that our generation of specialists lacked the will, and indeed the capacity, for tackling great themes; the extensive monograph on great artists in the tradition of J. A. Symonds' *Michelangelo* or Horne's *Botticelli* appeared to have given way to the learned article or the picture book with an introductory essay and, at the most, a catalogue raisonné. In recent years, though, a number of books have been published, notably in America, which belie this pessimistic view. Panofsky's *Durer*, Tolnai's *Michelangelo*, W. Friedlaender's *Caravaggio Studies* have established a new genre of academic monographs to which format and lay-out give an air of finality. These important works have now found a worthy successor in the monumental book on Ghiberti, written by Professor Krautheimer of the Institute of Fine Arts of New York University, in collaboration with his wife, after some twenty years of intensive research. Like the other volumes it was produced by the Princeton Press with all the apparatus of footnotes and appendices that mark the learned publication. Let it be said at once that this book will prove an indispensable tool for Renaissance studies for many years to come. For this very reason, though, it is hard to suppress a sigh that it should be such an expensive and slightly unhandy tool. The price of twelve pounds must appear daunting to many a library which will yet be incomplete without this great contribution, and the sheer weight of the volume (nearly seven pounds) will prevent all but the most athletic students from taking it home and reading it, as it deserves to be read, in the privacy of their studies. Could not the publishers at least have produced it in two volumes with the 334 pages of text being separated from the equal bulk of appendices and plates? This would have much facilitated reference to the bibliography, documents and plates. These plates, by the way, which illustrate all Ghiberti's documented bronze works (but not all stained-glass windows and no attributions of terracotta Madonnas) are informative rather than appealing. One wonders what Ghiberti, that lover of delicate surfaces and balanced arrangements, would have felt about them.

It must be admitted that nothing is harder than to bring the qualities of the perfect craftsman to the sympathetic attention of a XXth-century public. There is nothing sensational in Ghiberti and the sheer beauty of his handiwork does not yield itself to a hurried glance. Even in Florence we are rarely minded to brave the vespas and study the Baptistry doors as they are meant to be studied, in the words of a quattrocento humanist, "while the day glides away." Perhaps only those of us who were lucky to catch the moment when, after the war, the doors could be seen lying in the courtyard of the *Soprintendenza* where they emerged in their pristine gilding, could quite appreciate that inexhaustible wealth of invention that forms the subject of this book.

There is something strangely timeless about the work of the master-craftsman which makes him a stumbling-block to conventional appreciation. Reiner van Huy's brass font in Liège of 1118, Nicolas of Verdun's Klosterneuburg altar of 1181 belong to this tantalizing category of masterpieces which refuse as stubbornly as do Ghiberti's doors to be pigeon-holed. The XXth-century art-lover has been brought up to distrust smooth perfection and insinuating beauty. Moreover, our whole art-historical apparatus is geared to the study of the forward march of styles in monumental art. Indeed, this insistence on innovation and the depreciation of sheer technical skill became all but inevitable when the Renaissance took over the idea of artistic progress from classical antiquity and Vasari turned it into a coherent story of discoveries. It is a story easily remembered and easily appreciated and it serves the historian's purpose sufficiently well to have found nearly universal acceptance. One of the few scholars who worried about its applicabil-

Plate 135A.



L. GHIBERTI. Self-portrait from the Gates of Paradise, c. 1450.

ity happened to be Professor Krautheimer's only predecessor in the field of Ghiberti studies, Julius von Schlosser, whose adherence to Croce's aesthetics has made him distrust stylistic categories. The authors, who generously acknowledge their debt to Schlosser's researches, scarcely do quite justice to this hesitancy when they attribute it to hero-worship. It was rather a perplexed and almost paralysing awareness of the incommeasurable character of personal idiosyncrasies which made Schlosser seek refuge in purely subjective analogies with the music of Bellini. Perhaps our attitude towards Haydn would provide a more illuminating comparison. Despite the fame which "Papa Haydn" enjoyed in his lifetime, this very epithet reveals a touch of condescension towards a master who appears to be pleasing rather than exciting—till we come sufficiently close to him to realize that his mastery encompassed possibilities which we call "revolutionary" in his pupil Beethoven.

The authors bravely face up to this difficulty. Time and again they remind us of the progressive nature of Ghiberti's work in his time. They show most interestingly how often he was abreast of events in his adoption of International Gothic or in his early response to Renaissance tenets. But would Ghiberti himself have understood this form of praise? His own *Commentarii* make us doubt it. For the difficulties of coming to

terms with a master of Ghiberti's stamp are precisely that he seems to elude the historian's categories. The very concepts with which he operates, "medieval," "modern," "Late Gothic," "Early Renaissance," imply that he knows "what happened next" and that he looks at developments from outside, as it were, as if from the vantage-point of aspired omniscience. This book, indeed, with its 563 items of bibliography and 302 digests of documents, its handlist of antiques known to Ghiberti and its discussion of Ghiberti's calendar of Olympiads comes as close to the work of the recording angel as human endeavour is ever likely to get. But it implies no ingratitudo to state that this wealth of historical knowledge stamps the book as a chapter of art history rather than as a monograph in the traditional sense. The second part, entitled "Renaissance Problems" frankly acknowledges this bias. The first does not always escape the temptation of putting Ghiberti in his place. But to the biographer, it may be argued, this place matters less than the man himself. He should not strive after omniscience so much as after freedom from hind-sight; an innocence for which the past is still a future fraught with infinite creative possibilities

John' has given way to smoother and fuller volumes." No doubt. But then St. Matthew never lived on locusts. And could a biographer have passed over the dramatic moment when Ghiberti, some thirty-five years after his triumph with the competition relief, had to return to the theme of the "Sacrifice of Isaac"? The authors single out this part of the relief as assistant work. This in itself would be psychologically interesting, but is it really a convincing verdict? Is not the hieratic conception of the obedient Patriarch and his submissive son a most telling revision, one further step away from Brunelleschi's impetuous interpretation which, by the way, may owe more to Giovanni Pisano than the authors indicate? And how, exactly, have we to picture Ghiberti's search for antique motifs to which the authors devote their greatest effort? They have spared no pains to uncover borrowings from Roman sarcophagi and have unearthed similarities of great interest—but by and large the dissimilarities, the transformations which these motifs undergo are even more suggestive. Could it not be said that the antique, for Ghiberti, became a standard rather than a storehouse of quotations? Like his friends among the humanists

Plate 1.



L. Ghiberti. The Sacrifice of Isaac, 1402, Competition Relief, Florence, Bargello.

which never came to fruition. When writing on Ghiberti's first door, for instance, the biographer would approach it imaginatively from the past, he would judge it by the standards of works Ghiberti may have seen and admired. As historians, the authors take a different road. They analyse the individual scenes in terms of style to establish their probable sequence within Ghiberti's *œuvre* and postpone their illuminating discussion of "Ghiberti and the Trecento" to a later chapter of the book. This chapter, by the way, might perhaps have included a reference to the sculpture of the Orvieto façade and the Giottesque "Life of Christ" in the Lower Church of Assisi. The "Presentation in the Temple" there shows surprising affinities with the "Queen of Sheba" panel of the "Gates of Paradise."

A biographer, perhaps, would also have been more intimately concerned with the task with which the artist grappled. In the detailed comparison between the Gothic character of the "St. John" of Or San Michele and its Renaissance successor, the "St. Matthew," this simple human element is strangely omitted. We learn that the body of the latter is "solider . . . his shoulders squarer . . . the exaggerated boniness . . . of the St.

Plate 93.



L. Ghiberti. The Sacrifice of Isaac, Abraham and the Angels. Panel from the Gates of Paradise, c. 1437.

who gradually eliminated from their Latin usage all "barbarisms" which were unworthy of the tongue of Cicero, Ghiberti sifted the heritage of the past in a slow but persistent winnowing process till what was left appeared to him to conform to the beauty and suavity of those ancient masters like Lysippus of whom Pliny could tell such wonders. It is an approach to the ancients which Ghiberti could have absorbed in the company of Niccolo Niccoli and Ambrogio Traversari without specific artistic guidance. After all, did not Brunelleschi himself approach the architecture of the past in a very similar spirit?

When the authors postulate that Ghiberti must have been converted to Renaissance ideals by Leone Battista Alberti the history of styles may again obtrude itself too much—most of all when they suggest that this conversion may have taken place in Rome where the two *might* have met and talked at a time when the presence of neither is documented in the Eternal City.

When Ghiberti's contemporary, the traveller Ciriaco d'Ancona, was asked why he took so much trouble with antiquarian research he gave the memorable reply: "To wake the dead." The humanist Alberti has answered the summons of his fellow scholars. He comes to life in some of the most beautiful pages of this book. And if the spirit of Ghiberti did not always respond to the necromancer's call, it will surely look with approval at this stupendous monument to his fame, *mira arte fabricatum*.

APOLO

FRITZ SAXL, 1890-1948: A VOLUME OF MEMORIAL ESSAYS BY HIS FRIENDS IN ENGLAND. Edited by D. J. GORDON. xl+369 pp., 39 plates. Thomas Nelson & Sons. 42s. net.

Dr. Saxl, Director of the Warburg Institute, was in some ways a paradoxical figure. An organizer rather than an administrator, he none the less saw his alien Institute accepted as an integral part of the University of London. An anthropologist of the civilized society of Renaissance Europe, he did much to foster the study of the history of art in England; a melancholy and solitary man, he won the love of many friends.

Some of them have contributed the essays that form this volume. It is prefaced by an admirable memoir by his colleague and successor, Professor Gertrud Bing, but otherwise the contributors are all drawn from outside the Institute he directed. The lines of her portrait are insensibly and unconsciously filled in by the scholarship and catholicity of their papers.

The greater number of them, as is fitting, are concerned with historical and literary questions. Nine remain, which are devoted to questions directly or indirectly concerning the history of art. The late Dr. Arthur Watson makes a valuable contribution to early mediaeval iconography in his study of the imagery of the Tree of Jesse on Orvieto Cathedral; he brings out its Byzantine character and its relation with such Near Eastern wall-paintings as those of Voronet. Otto Pächt writes on the origin of humanistic book-decoration, which he considers to have lain in the illustrations of the early mediaeval manuscripts which the humanists believed to be classical codices. Bernard Ashmole discusses a lost Greek statue from Thasos, long believed to represent Boulè, the wisdom of a city council; he identifies it as an Aphrodite.

Johannes Wilde's study of Michelangelo's lost *Leda* succeeds in linking it with several surviving drawings. D. J. Gordon sets Michelangelo's *Brutus* more firmly in the political ambience of its time. Geoffrey Webb contributes an interesting paper on the rôle of the Devisor in XVIth-century architecture; Sir Anthony Blunt writes on the influence of the Précieux on French art, especially on the *portrait déguisé* and the portrait with flowers; and H. D. Molesworth describes the survival of mediaeval traditions in the

production of paintings in modern Ethiopia. The handsome volume is well designed and well produced, but there is no index.

JOAN EVANS.

THE RISE OF THE HOUSE OF DUVEEN. By J. H. DUVEEN. Longmans. 18s. net.

This fascinating story of the Duveen family's rise from relative obscurity to a dominant position in the antique and art dealing world is told by James Duveen, a nephew of the late Sir Joseph Duveen, central figure of the story.

Sir Joseph made the name Duveen so famous that it is difficult to realize that he died as long ago as 1909. The fact that the author of the book is now 84, is a sharp reminder of how time flies. James Duveen, who was himself prominent and obviously most knowledgeable in the world of art, emerges as an affectionate, admiring and resonant trumpeter for his uncle. This affection and admiration certainly did not extend to the said uncle's eldest son, the late Joe Duveen (Lord Duveen of Millbank), for whom the "Last Post" sounded in 1939. The reasons for James' antipathy for cousin Joe are very candidly brought out in this book, which combines reminiscences of great collectors and their collections, exciting discoveries, and daring deals, as well as the violent quarrels which, from time to time, broke out among the rather overbearing personalities in the Duveen family.

Sir Joseph Duveen was certainly a remarkable man, and would inevitably have risen to the top in whatever trade he had chosen. As a poor Dutchman, knowing scarcely any English, he came to Hull as a youth and was apprenticed to a firm of wholesale provision merchants. His brief history with his first employers shows that, if he had stayed in that trade, he would have been another Sir Thomas Lipton; as it was, he switched over to art and antique dealing, in which some members of his family had been engaged on the Continent for several generations, and the boy born Joel Joseph Duveen ended as Sir Joseph Duveen, the greatest figure in the art world of his day.

Whilst his outlook was essentially art for profit's sake, his mentality was such that only the best wares could satisfy and he could never resist buying the outstandingly rare and beautiful, even in his early days, when a quick sale was an essential, in order to pay for them. He took continual

financial risks and got away with them, thanks to his engaging personality, self-confidence, audacity, powers of persuasion and the reputation for integrity which he built up.

Obviously James Duveen, with his intimate knowledge as a member of the family and of the art world, was the right author to recount this tale. The story, however, is somewhat confusing to the reader, because the Duveen family rarely seem to have been able to think beyond the initial J for forenames: the family tree contains ten Joels, Josephs, Johns and Jacobs, and as they also intermarried, the difficulty in following their lineage is considerable.

E. H. PINTO.

THE TRAGIC LIFE OF TOULOUSE-LAUTREC. 1864-1901. By LAWRENCE and ELISABETH HANSON. Secker & Warburg and Chatto & Windus. 25s.

That industrious couple Lawrence and Elisabeth Hanson, having dealt with the lives of Gauguin and Van Gogh, have now directed their tireless energies towards the biography of Toulouse-Lautrec. Although, mercifully, they keep the text well peppered with anecdotes, it becomes embarrassingly clear quite early on that this pair are simply not equipped for the job they have undertaken—they have not a sufficiently profound understanding of the art of painting. Worse, however, than the insensitive judgements and generalizations passed so blithely on page after page, is the (believe it or not) patronizing attitude adopted towards Lautrec himself—surely one of the most skilful and succinct draughtsmen in the history of art.

If the authors have no sympathy with their subject why insist on writing yet again, especially when there is an ample and adequate literature already published? It seems that they sense how little they have to say about the art of their chosen victim, for they keep setting up irrelevant clay-pigeons which they then laboriously shoot down in order to keep the story going.

If this book were frankly intended as an imaginative novel based on the life of a colourful Bohemian character who happened to be a painter no one would complain, but this volume purports to present a serious biography of a serious painter and as such ensnares the reader.

Finally, in gratitude let it be said, some of the anecdotes are excellent and the illustrations are interesting.

A. K. SNOWMAN.

Treasure Seeker in China

BY ORVAR KARLBECK

Translated from the Swedish by Naomi Walford

Commissioned by museums and collectors to buy Chinese art treasures, Mr. Karlbeck travelled throughout China, into antique shops and monasteries, to Shensi, Honan and Mongolia, in goods truck or cart, on horseback or on foot. Here he tells his experiences and proves himself a gay and well-informed guide to a fascinating country and its treasures.

Illustrated. Price 21s. net

THE CRESSET PRESS

ITALIAN

MANUSCRIPT

MINIATURES

Mario Salmi's book, reviewed here last month

"One of the most beautiful books of recent years by any standards. A book to linger over and to keep chained."—JOHN RUSSELL, SUNDAY TIMES

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COLLINS

THE LIBRARY SHELF

ENGLISH VINAIGRETTES. By EILEEN ELLENBOGEN. 40 pp. + 10 pl. The Golden Head Press, Cambridge. 25s.

Modern housing conditions tend to encourage those with a collecting instinct to satisfy themselves with objects of lesser size than in the more spacious days of thirty years ago.

Vinaigrettes, though eminently collectable, have hitherto only been treated of in a few articles. Mrs. Ellenbogen has produced a very useful introduction, including a brief history starting from the appearance of vinaigrettes in the third quarter of the XVIIth century, followed by a catalogue of the principal makers with descriptions of their specialities. Perhaps she goes rather far in claiming that each piece was individually designed, for the journeymen had very small scope for showing originality within the limitation of the master design. Though beautifully printed and bound, this little book suffers from quite inadequate illustrations. It is impossible to appreciate the attractive designs and fine workmanship to which the authoress alludes.

C. C. OMAN.

FOUR STEPS TOWARD MODERN ART. LIONELLO VENTURI. Columbia University Press. 24s.

Dr. Venturi selects four great painters in order to illustrate for his reader some facets in the development of modern art. To do so, the publishers declare, is to come to a new awareness of the nature and significance of modern art.

Examined, then, are Giorgione, Caravaggio, Manet and Cezanne. Giorgione, the initiator of XVIth-century Venetian painting, famous for the freshness of his colours, and his scriptural and pastoral scenes; Caravaggio, the master of the obvious, and surely a strange example to choose; Manet, champion of the realist and impressionist movements; and the flower - and - landscape impressionist Cezanne, the solitary romantic, later realist, whose cubist technique might well be said to be one of the principal influences in the modern field of art.

Those converted to the belief that book-wormery is a fair substitute for, or road to, artistic appreciation, will find this little book helpful. The rest will leave it on the library shelf and visit some art galleries. Some of the pictures may be badly lit, but they still meet a need!

JON WYNNE-TYSON.

MASTAI'S CLASSIFIED DIRECTORY OF AMERICAN ART AND ANTIQUE DEALERS. Mastai Publishing Co. Inc., 21 East 57 Street, New York 22. 17 dollars 50 c.

The sixth edition of Mastai's directory is now on sale. Once again names and addresses of Art and Antique dealers throughout America are brought up to date, a much enlarged selection and an invaluable guide to potential buyers.

The week-end tourist from Great Britain—could it be longer on 300 dollars?—will find listed all Art Museums throughout the country and, possibly more usefully, throughout Europe and the world.

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LONDON: G. BELL & SONS, LTD.

A SHAFT from APOLLO'S BOW: The Little Child's Guide to Anti-Visualism

I AM always imagining that I have reached the *ultima Thule* of art nonsense; and I am always mistaken. The Institute of Contemporary Arts in its endless exploration of the contemporaneous can always chart some further reach in the apparently limitless lunacy of what can be put down on canvas as art and duly defended in terms of their kind of aesthetics. Their latest exhibition is of the work of one, Giuseppe Capogrossi—or just Capogrossi to the initiate, for like so many of these humble modernists he is presented under a simple surname as though he were Titian or Rubens. If I confess that despite this assumption of universal recognition both the name and the style are new to me, the fault may well be mine since the catalogue records a number of places where the art of Capogrossi has been seen since first he "exposed" (*sic*) in Rome and Milan in 1950. However, now that he has exposed in London, I have repaired the omission.

Without actual illustration it is not easy to convey this new essay in otherness. Nor does the catalogue greatly help, since every one of the 20 works exhibited bears the succinct title "Surface" followed by a number and a date. Some of these surfaces are very large—30 sq. ft. or more—others are commendably restrained. They are irregularly covered with almost uniform little black marks vaguely resembling (if one may be forgiven the use of so old-fashioned a term) hieroglyphic. Their shape has been compared by one writer whose erudition is clearly classic to "the Greek *epsilon*, but with an extra bar." I would have suggested a Chinese pictograph for a tortoise; or, maybe, the bark painting of a turtle by an Australian aborigine. The catalogue foreword suggests "alphabets in languages we cannot read," "the bills and accounts of long dead palaces," or "the footprints of birds

in sand." It adds further that "his signs stand together on their heads or on their feet with equal assurance."

Anyway, whether we see them as tipsy terrapins, epileptic *epsilon*s, archaic arithmetic, or ornithological imprints, they meander all over the canvas, massed or singly, in series or *solus*, loose or linked, in magnificent meaninglessness as pure Capogrossigrams in their own right.

Let it be agreed that, though boring, they are not repulsive, and in these days be thankful for that small mercy. They are not *l'art brut* but just *l'art barmy*; and one would not have paid any especial attention to them and their creator were it not that Capogrossi himself has divulged the source of his "inspiration." This was the drawings of blind children.

"Their sheets of paper were jammed with little black signs like a mysterious alphabet. The blind boy who was my first master thus represented as time the space he could not see."

So writes our good Giuseppe; and I felt that surely this was, in modern idiom, "a new low" in the search for negation. Primitive cult images, child art and all infantilism, art from asylums, upsurgings from the subconscious, all have the obvious danger that at some submerged level of human consciousness they might somehow "deviate into sense," but the little black marks put down haphazard by a boy born blind were rightly regarded as being impervious to any kind of visual meaning. *Ergo*, they become the artistic mannerism of a 57-year-old lawyer-turned-painter, the last word in the contemporary, the subject of essays in the new aesthetics. Perhaps one last quotation from the catalogue exposition of his painting may throw further light: "It is of the same family as a piece of competent packaging, such as one might find in any city." I dare say it is; but really I wouldn't know.

FINE WORKS ON THE MARKET

Apart from its considerable size, the extraordinary features of this fine glazed pottery camel of the T'ang dynasty (A.D. 618-906) are the colouring of the glazes and, even more, the treatment and decoration of the saddle cloth. The "three colours" are a delicate cream for the head, a deep caramel, and a most unusual shade of green which can only be described as deep chartreuse or, better, moss green. The white pigment of the saddle cloth has been applied *a freddo*—after baking, and so has the vigorous decoration in blue and red; while the border of the cloth is gilt, with a black line frieze running over it. Time has caused the typical T'ang decoration of the saddle cloth to fade, but enough is discernible to gauge the talent of those fine draughtsmen, and to consider how the similar



Fig. I. Glazed Pottery Camel. T'ang Dynasty.
Height 31½ in.

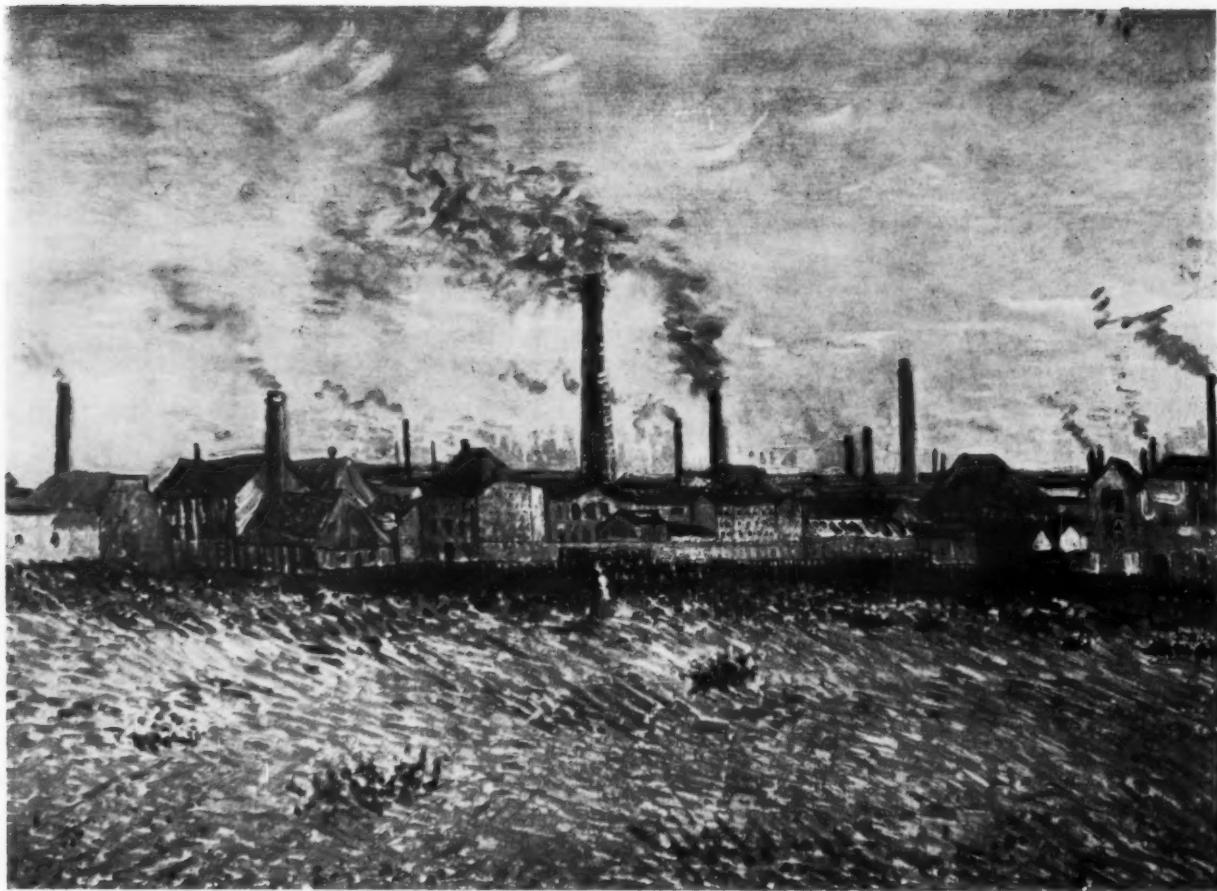
designs found on black earthenware and on Lolang lacquer have evolved without losing any of that vigour of line.

The state of preservation is excellent. Barely discernible are "classical breaks"—less than that, for the legs had to be sawn off by the couriers for easier transportation from the site of the find.



*In the possession of
Barling of Mount St., Ltd.*

Fig. II. Detail of Fig. I.



VINCENT VAN GOGH. *Les Usines à Clichy.* $21\frac{1}{2} \times 28\frac{1}{2}$ in.

THIS well-known picture in the Weinberg Collection was painted in Paris in 1887. Emile Bernard, in a manuscript published by John Rewald in *History of Post-Impressionism from van Gogh to Gauguin*, describes an exhibition which van Gogh had arranged for his friends and himself in a sky-lighted hall at "La Fourche," a restaurant at the junction of the Avenue de Clichy and the Avenue de Saint-Ouen: "There Vincent spread himself out in all the fullness of his vigorous talent. One could already guess the style, the will-power, the daring of his later productions, particularly in his delightfully jovial portrait of Père Tanguy, in his 'Factories at Clichy,'" etc.

The picture was originally in the possession of Père Tanguy and was sold on June 2nd, 1894, at the Hotel Drouot for 100 francs.

Sotheby's Sale, July 10th.



CAMILLE PISSARRO. *Picque-Nique à Montmorency*. Signed and dated 1858. $14\frac{1}{2} \times 18$ in.

THIS little picture, No. 12 in Venturi's Catalogue and painted fifteen years before the first Impressionist exhibition in 1873, is an interesting and charming example of Pissarro's work when he was still closely under the influence of Corot. In composition, with the road curving through the centre, and in the handling of the trees, one is reminded even of Corot's later pictures to a degree which makes the differences all the more striking. There is here a purity and intensity of colour, and a freshness, especially in the figures of the picnic party (shades of the "Déjeuner sur l'Herbe" !) which shows at least how fertile was the ground on which the seeds of Impressionism were to fall. Pissarro lived through the whole movement, never going beyond it, except in a brief and not too happy liaison with the Pointillistes, but even in his later years, in, for example, the splendid views of Rouen painted about 1895, the influence of Corot never entirely disappears. It can be felt in a certain quietness of mood, a logic and sincerity, already obvious in this early work by an artist whose influence was perhaps more pervasive than any other of his generation.

In the possession of the O'Hana Gallery.



ALFRED SISLEY. *Les Bords du Loing.* Signed and dated 1890. $23\frac{1}{2} \times 32$ in.

THE careers of Sisley and Pissarro ran for many years on parallel lines. Both were enthusiastic disciples of Corot, and both were converted to Impressionism in the 'seventies, when their works were often much alike. Sisley, however, was perhaps the less powerful artist of the two, and after he had settled at Moret in 1882 his work seemed to lose some of its freshness and verve.

It is thus a little surprising to find that this fine landscape is dated 1890. Painted on the banks of the Loing near Moret, it has all the decorative vigour and charm of colour, the vibrant blues and greens, of what is usually regarded as Sisley's best period in the 'seventies. It is indeed a wholly admirable example of what we have come to call "first generation Impressionism."

Like the Pissarro on the opposite page, this picture is included in an exhibition of modern French paintings now at the O'Hana Gallery.

In the possession of the O'Hana Gallery.



WILLIAM BLAKE. Elijah in the Chariot of Fire. In colours
on a monotype base. $16\frac{1}{2} \times 20\frac{1}{2}$ in.

"And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder ; and Elijah went up by a whirlwind into heaven." II Kings, ii, II.

Several versions of this composition exist, of which perhaps the best known is in the Tate Gallery, dated 1795 and almost wholly printed except for the figures. Here the printing is confined to the outline and the rest is coloured by hand. Since the Tatham sale in 1862 this version has not changed hands, but it appears never previously to have been published, although it may be one of the several versions described by various authorities. For instance, in the 1880 edition of Gilchrist, W. M. Rossetti describes one and mentions two more : "Elijah lays hold of the rein with his right hand ; his left is upon a book placed on his knees. He is draped—but Elisha, who stands before him, with joined hands, lost in a flood of beard, is perfectly naked, and looks as ancient as Elijah. The horses seem compact of fire ; fire flows out in place of chariot-wheels ; behind Elijah, a sphere of rolling red flame ; for sky, a blaze of yellow. A magnificent work—awful and preterhuman in its impression, even to the length of the Prophets' beards. The colour very solid, and austere luminous. A duplicate of this is somewhat more positive and less excellent in colour. Another duplicate has black instead of yellow behind and upon the rays." This last detail corresponds with the present version.

Christie's Sale, July 15th.

SALE ROOM NOTES AND PRICES

FORTHCOMING SALES

CHRISTIE'S

FURNITURE. On July 4th, 11th, 18th and 25th. The sale on the 18th includes an English lacquer cabinet of c. 1730, the property of H.R.H. the Duke of Windsor. This cabinet is by the same maker as that illustrated in Ambrose Heal's *London Furniture Makers*, which bears the trade card of John Belchier. There is also some fine Japanese lacquer, a number of interesting pieces of French and English furniture, and some Flemish tapestries.

PICTURES. On July 5th, 12th and 15th. The sale on the 15th is of old master drawings and includes a series of drawings by William Blake, a group of Dutch and Flemish drawings of the XVIth and XVIIth centuries, drawings by Watteau after Grimaldi and van Dyck, a Study of an Oriental by Rembrandt, a series of ten Views in India by T. & W. Daniell, and other drawings by Giacomo Guardi, Hubert Robert, Henry Alken, etc.

PORCELAIN. Oriental porcelain on July 1st. European porcelain on July 8th and two further sales later in the month. The sale on the 8th includes a number of fine early XIXth century dinner, dessert and tea services, and a Meissen model of a Turk by J. J. Kaendler.

SILVER. On July 2nd, 10th and later in the month. The sale on the 10th includes a set of four William III candlesticks by David Willaume, a set of George II rococo tea caddies by Paul Crespin, complete with silver-gilt teaspoons and sugar-tongs, a James I parcel-gilt beaker of 1607, and several other interesting pieces of the XVIIth century.

SOTHEBY'S

FURNITURE. On July 5th, 12th, 19th, 22/23rd at Cobham Hall, near Rochester, Kent, 26th, and August 2nd. The most interesting sale is that on the 12th which in addition to some fine Louis XV and Louis XVI seat furniture and other French pieces, includes musical instruments with violins by Testore and the Amati.

PICTURES. On July 10th, 17th, 24th, and 31st. The sale on the 10th is of the Weinberg Collection, of which details have already been published, and from which one painting is reproduced elsewhere in this issue. The sale on the 17th, of Impressionist and other modern works, includes "La Maison du Douanier" by Monet (1897), "Mother and Child seated in a Park" by Mary Cassatt, a flowerpiece and a landscape by Vlaminck, a landscape by Corot, a flowerpiece and a still life by Fantin-Latour, a still life by Renoir, and works by Soutine, Signac, Rouaud, Boudin, Buffet, and others.

CERAMICS. On July 9th, 15/16th, 23rd, and 30th. The sale on the 9th, of continental pottery and porcelain, includes a Meissen figure of a Jester and a pair of figures of Rollers by J. J. Kaendler, a Meissen ormolu mounted model of a church, and a collection of Strasbourg and Niderwillers plates, figures, and groups. The sale on the 15th and 16th of Chinese porcelain and jades includes a collection of ritual jades, an important large XVth-century dish, as well as *famille rose* and *famille verte* biscuit and porcelain figures and groups. Other interesting pieces are a figure of a *Kylin*, a pair of powder blue *rouleau* vases, and a Ming coloured *potiche*.

SILVER. On July 11th and 18th. The sale on the 11th includes a set of Queen Anne table candlesticks by Nathaniel Locke, 1713, a centrepiece and a series of meat dishes and dinner plates by Paul Storr, and a collection of bird models.

PRICES

PICTURES

CHRISTIE'S. THOMAS ROWLANDSON, A Farm Wagon passing through a Village, watercolour, 9½ in. x 14½ in., 220 gns. THOMAS ROWLANDSON, A Horse Fair, watercolour, 9 in. x 14½ in., 190 gns. THOMAS ROWLANDSON, A Young Man playing a Mandolin to a Lady, watercolour, 12½ in. x 9½ in., 260 gns. J. M. WRIGHT, The Irish Chieftain, portrait of Sir Neill O'Neill, 90 in. x 63 in., 900 gns. GEORGE MORLAND, A Mountainous Landscape, signed with initials, 27 in. x 35 in., 620 gns. M. D'HONDECOETER, Birds in a Landscape, signed and dated 1677, 74 in. x 118 in., 1,400 gns. THOMAS GAINSBOROUGH, Portrait of John Langston, 94 in. x 60 in., 3,000 gns. SALOMON VAN RUISDAEL, A River Scene, signed with initials and dated 1641, panel 15 in. x 21 in., 1,600 gns. L. DE JONGHE, Portrait of a Boy, signed and dated 1661, 3,600 gns. SALOMON VAN RUISDAEL, A River Scene with Fishermen drawing a net, signed with initials and dated 1642, panel 11½ in. x 15½ in., 1,900 gns. J. WYNANTS, Landscape with a Horseman and Peasant, signed and dated 1659, panel 9 in. x 12 in., 650 gns.

SOTHEBY'S. THOMAS ROWLANDSON, View of Feyge Dam, Amsterdam, watercolour, 16½ in. x 21½ in., £840. J. R. COZENS, A View of Lake Maggiore, watercolour, 10½ in. by 14½ in., £560. J. M. W. TURNER, Sisteron, Basses Alpes, watercolour, 7½ in. x 11 in., £850. J. M. W. TURNER, A View of Thun, watercolour, 9 in. by 11½ in., £1,200. ARTHUR DEVIS, Portrait of Thomas Lame in a Landscape setting, signed and dated 1755, 24 in. x 16½ in., £1,100. GEORGE MORLAND, Interior of a Stable, signed and dated 1794, 24½ in. x 29½ in., £520. SIR HENRY RAEBURN, Portrait of Mrs. Skele, 29 in. x 24 in., £1,600.

SILVER

SOTHEBY'S. The Ascot Gold Cup, 1908, 16½ in. high, £1,060. Four Queen Anne candlesticks by Lewis Mettayer, 1711-12, 7½ in. high, £730. A George III oval soup tureen and cover, by Paul Storr, 1808, engraved with the arms of Sir Henry Halford, 18 in. wide, £620. A Norwegian peg tankard, maker's mark "RM Oslo," 1656, 6 in. high, £340. A pair of George II double lipped sauceboats, by Ann Tanqueray, 1727, 8½ in. wide, £500. A William III Irish punch bowl by Thomas Bolton, Dublin 1701, diameter 13½ in., £620. A Charles II oval wine cistern, maker's mark "T.I.," scallop above and below in quatrefoil, 1677, 18½ in. wide, £1,500. A Charles II toilet service, comprising a pair of octagonal caskets 10 in. wide, maker's mark "R. L.," fleur-de-lys below, 1683, two smaller pairs of octagonal boxes and a mirror, with chinoiserie figures, etc., £1,900.

MESSRS. PHILLIPS, SON & NEALE. An XVIIth-century kingwood and tulipwood display cabinet, with glazed doors, decorated with marquetry and ormolu mounts, 36 in. wide, £240. A French XVIIth-century oblong occasional table veneered with kingwood, the front with a slide and two drawers, inset marble top, and ormolu mounts, stamped "J. F. Leleu JME," £1,250. The Ascot Gold Cup for 1887, 28½ in. high, £1,180.

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